vogue

Cotton Fashions

Incorporating Vanity Fair
MAY 1, 1944
PRICE 35 CENTS
40 CENTS IN CANADA

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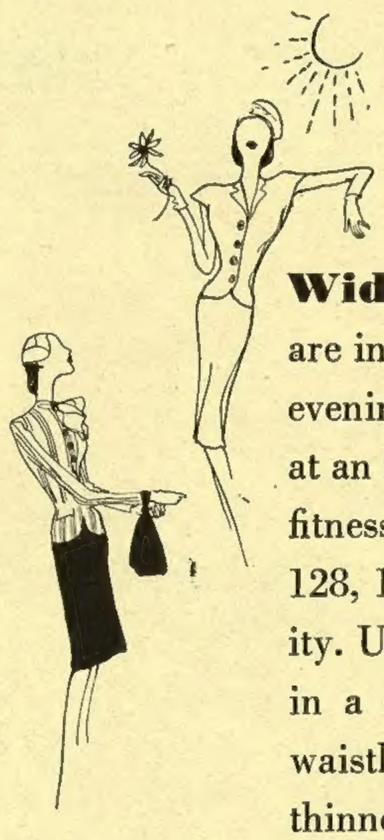
COLORS GUARANTEED BY EVERFAST FABRICS inc.
For town in black . . . for play in pastels.
It's Erin by Everfast*—a spun rayon that looks and feels like linen. Crease-resistant . . . Evershrunk†. Like all cottons or rayons by Everfast, it carries this famous guarantee: "If for any reason they fade, your money will be refunded."
Insist on the Everfast label in the garment, or the name on the end board when buying by the yard.
Dresses designed by Joset Walker.
EVERFAST
*Reg. U. S. Pat. Off.
†Average residual shrinkage does not exceed 2%.
PLUCER

VOGUE Advance News for Retailers • May 1
COPYRIGHT 1944. THE CONDÉ NAST PUBLICATIONS INC.

UNEXPECTED COTTONS—CONFIDENT, COMPETENT FOR 1944

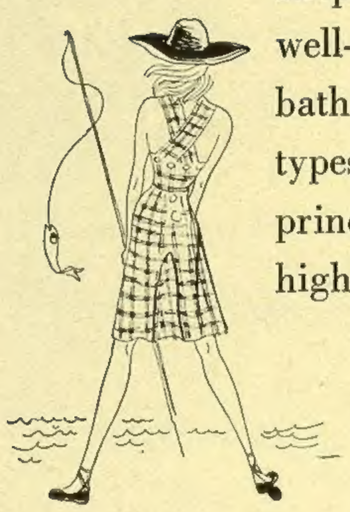
Vogue says: "Of course you expect cotton in the summer in the United States—but this is a cotton season in a special sense." All of its usual selling points such as practical washability, temperature-lowering coolness, its "easy-does-it quality" are still true, but the treatment of 1944 cotton fashions is new, unexpected. Designers are using cotton in an expanded sense, giving it heightened importance and unusual interest. Study and sell your summer cotton fashions for what they are—distinctly beautiful and exciting clothes, worthy of their unexpected prominence.

Vogue says: "You might not expect cotton to be self-possessed on a city street." City cottons, in cool colours dark enough for street wear, are suavely tailored in little suits for morning or afternoon. Notice the suit on the cover—the way its crisp lines take with ease to the narrow silhouette. Show how strong colours give individuality to the suit on page 94—the interesting treatment of the lifted shoulders on the sleeveless suit pictured on page 98. Show the new tailored cottons as day-long, summer-long fashions which may be changed, dressed up or down by accessories.



Wide variation in floral and block print dresses are increasingly popular for afternoon and informal evenings. Vogue says: "You wouldn't expect cotton at an important luncheon." Point out the unexpected fitness of printed cottons (see pages 96, 97, 98, 111, 128, 129)—their softly draped lines, sheer femininity. Unexpected excitement: naïve checked gingham in a short bustle-back dinner dress; snugly fitted waistlines obviating even a belt or, at most, the thinnest of ribbon sashes knotted with field flowers. Play up their low, gathered neck-lines, masterfully designed slimness. Display these cool cottons as unexpectedly right for cocktails and dining out. Show them against their appropriate setting.

Even in their own kingdom of country clothes, cotton fashions have wide imagination and variety. Vogue says: "When your beach route lies via the village—wear a dress that can pass muster both places." Unexpectedly made with a new eye to detail as well as cool comfort, informal cotton dresses have a fit and high fashion look. Feature dresses like those shown on pages 116 and 117 in bright tropical prints, stripes, checks, and solid colours. Point out their well-rounded lives. Play up one- and two-piece cotton bathing suits as distinctly designed to flatter different types of figures. Put special emphasis on the strapless princesse suit for the more rounded figure and the high-fashion, two-piece sarong suit for the slender.



Vogue says: "You'd never expect cotton to be cut with the slim, formal elegance of lace or brocade." Carrying its cool quality into evening, long cotton dresses for the summer of 1944, such as the one shown on page 100, are cut with subtle simplicity relying on good basic design for formality. Cotton becomes an unexpected contrast for brilliant jewels. Call attention to the exciting use of sequins or rhinestones embroidered on cotton—touches of glitter and elegance. Eyelet especially is new and right for big evenings. Show these dresses proudly, single them out, and advise only the simplest accessories.

VOGUE HELPS TELL YOUR FASHION STORY

Sent without charge

These four quotations on cards, sent without charge —Vogue Merchandising Service, 420 Lexington Ave.

VOGUE SAYS:

"A cotton town suit—confident, competent."

VOGUE SAYS:

"Wear cotton for its easy-does-it quality."

VOGUE SAYS:

"Coming in—hats that are trimmed, brimmed, bigger."

VOGUE SAYS:

"White cotton gloves—always bright, always right."

Use these quotations on cards and in advertising

Ready-to-Wear

VOGUE SAYS: "A cotton suit—self-possessed on a city street."

VOGUE SAYS: "A cotton dress takes to the narrow silhouette."

VOGUE SAYS: "Pick a bare-armed cotton if you want to catch the sun."

VOGUE SAYS: "Summer crop of cotton dresses —you do the picking."

VOGUE SAYS: "Just a roof over bare arms—summer dress sleeves."

VOGUE SAYS: "The horseshoe-bend neck-line shows off a tan."

VOGUE SAYS: "This year formalities: low neck-line boundary."

VOGUE SAYS: "Summer-dinner gingham dresses take a bustle."

VOGUE SAYS: "Summer dancers think of prints for evening."

VOGUE SAYS: "Flowered print dresses give the tall woman a break."

VOGUE SAYS: "A white print dress takes sizzling days off your mind."

VOGUE SAYS: "For the busy woman—a print dress that leads nine lives."

Sportswear

VOGUE SAYS: "Wear a day version, feminine version of a man's night-shirt."

VOGUE SAYS: "The night-shirt dress—straight as a child's doll dress."

VOGUE SAYS: "Cotton night-shirt dress—fine, fresh look for summer."

VOGUE SAYS: "Cotton shirt and skirt—the commuter's delight."

VOGUE SAYS: "Wear cotton by the sea."

VOGUE SAYS: "Brighten the beach in a sea-green chambray dress."

VOGUE SAYS: "Leave your arms and back bare for the sun's reward."

VOGUE SAYS: "If your beach route lies via the village—wear a dress to pass muster both places."

VOGUE SAYS: "A two-piece bathing suit for the very slim."

VOGUE SAYS: "A pretty bathing suit for a pretty figure."

VOGUE SAYS: "Strapless bathing suit—for the rounded, smooth-shouldered figure."

VOGUE SAYS: "Wear an absolute minimum bathing suit for maximum sun."

VOGUE SAYS: "A wrap-around bathing suit hugs the slender figure."

Millinery

VOGUE SAYS: "Full-blown hats heighten your slim silhouette."

VOGUE SAYS: "Brimmed hats—a significant bloom for the stem silhouette."

VOGUE SAYS: "The non-committal hat turns eloquent under a thatch of soft millinery touches."

VOGUE SAYS: "A full-blown hat—so new above the straight-and-narrow silhouette."

VOGUE SAYS: "Wear a straw saucer hat with the simplest town black."

Accessories

VOGUE SAYS: "Cotton gloves lead the busiest life in years."

VOGUE SAYS: "White bag and gloves—addenda for cotton."

VOGUE SAYS: "White collar-box bag—friend for summer."

VOGUE SAYS: "Black cotton gloves—cool and competent."

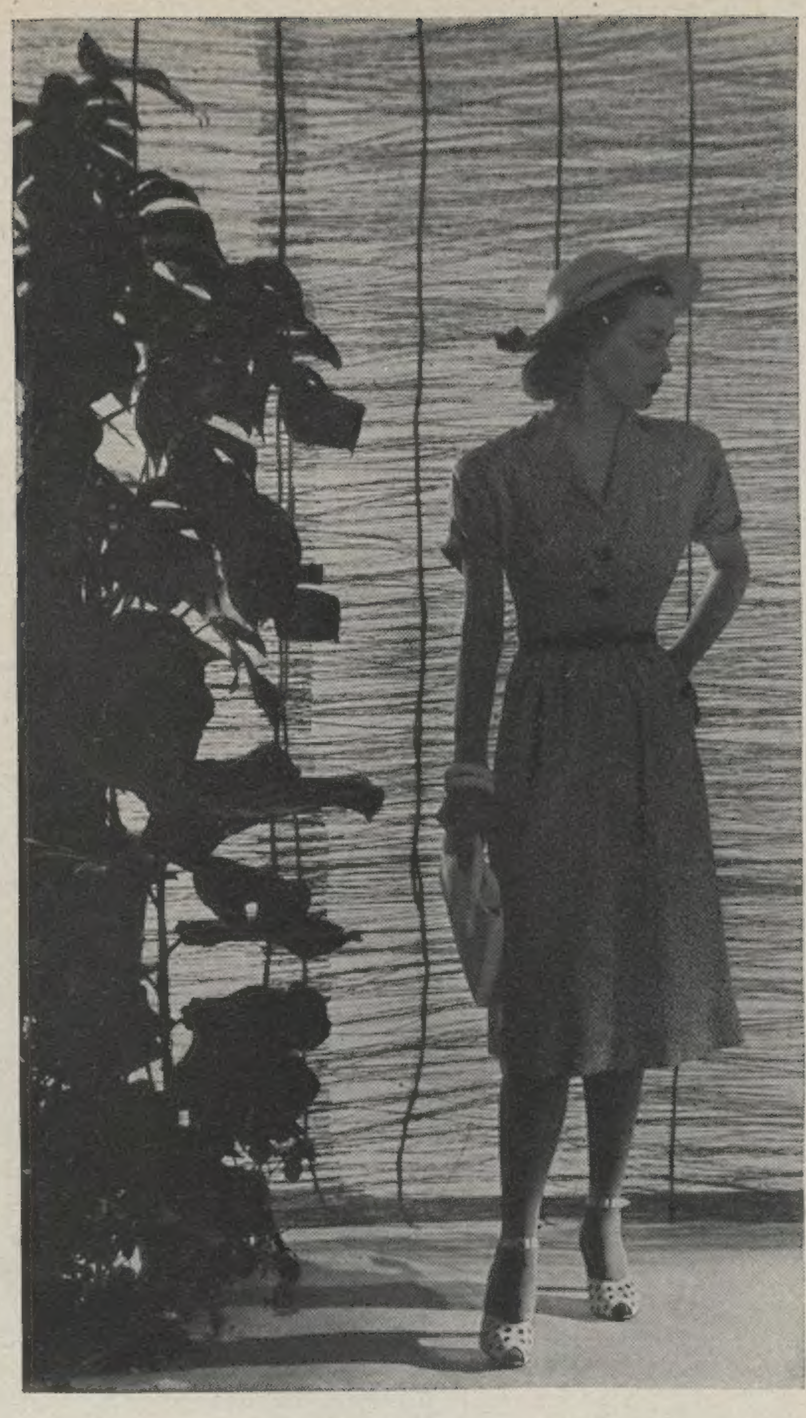
VOGUE SAYS: "Wear a checkerboard scarf with your town cotton suit."

VOGUE SAYS: "A yellow cotton bag—right for the beach."

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
MAY 1, 1944

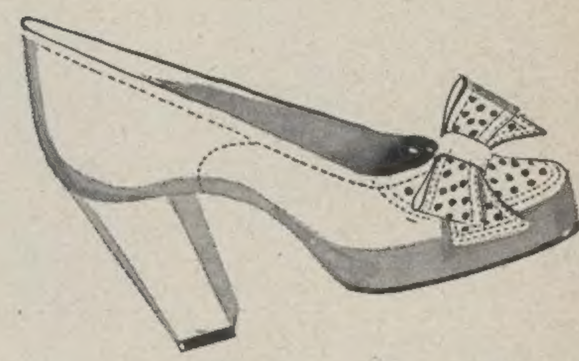
RETAILERS, MANUFACTURERS AND ADVERTISING EXECUTIVES ARE ENTITLED TO RECEIVE THE TRADE EDITION OF VOGUE. SUBSCRIPTIONS MUST BE PLACED DIRECT WITH THE PUBLISHERS OR DIRECT WITH A CATALOGUE SUBSCRIPTION AGENCY. DO NOT SUBSCRIBE FOR THE TRADE EDITION THROUGH AN AGENT CALLING ON YOUR STORE. MAKE YOUR CHECK PAYABLE TO VOGUE, AND MAIL TO VOGUE, GREENWICH, CONN.

Crossband Sandal
White, black, brown, blue suede.
Black, brown, blue, red,
green calfskin, $16.95

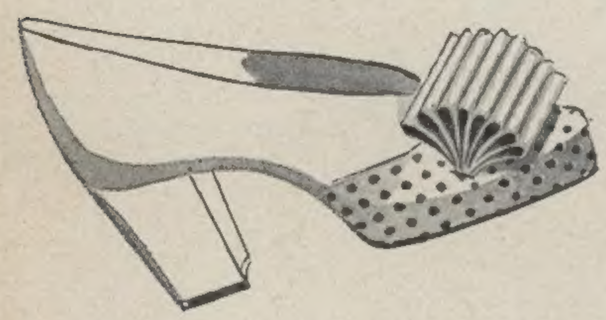


Annie Oakley Anklet
White, black, brown, blue suede
with bull's-eye perforations, $22.95

Surplice Sandal
White, black, brown, blue suede.
Black, brown, blue, red
calfskin, $19.95



Tailor's Bow Pump
White, black, brown, blue suede,
$18.95. Black, brown, blue
calfskin, $16.95



Bellows-Bow
White, black, brown,
blue suede, $19.95

The best shoes you can buy are the best buy!

DELMAN

translates

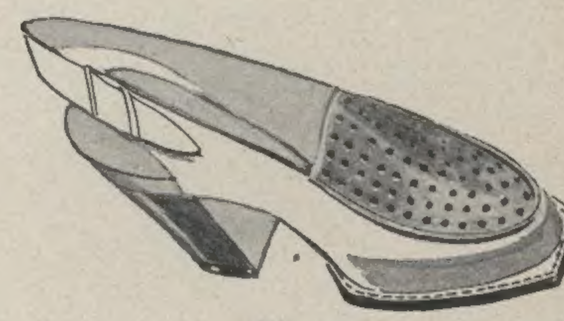
some of his best designs into

TROPICAL WHITE

for this and many another summer

Scroll-roll Bow Sandal
White, black, brown,
blue suede, $19.95

Wing-bow Pump
White, black, brown,
blue suede, $19.95



Moccasin Sandal
White linen (or natural linen)
with tan calfskin vamp-shield
and heel. All white suede.
Black, brown, blue, red
calfskin, $19.95

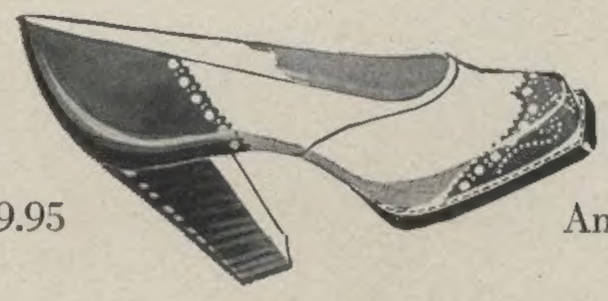
ON THE PLAZA • NEW YORK 19

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

When ordering by mail be sure to enclose shoe ration coupon

All-American Classic
As sketched in white linen
(or natural linen)
with tan calfskin, $19.95



Also in all white,
black, brown, blue suede, $19.95
And in black, blue, tan calfskin, $18.95

Gilbert Adrian
AMERICAN DESIGNER
ENGSTEAD

Bonwit Teller

Clare Potter's Victoriana

Sentimental bowknots that might have tied up a bundle of old love letters are used by Clare Potter in two tones of ric-rac braid, to bring a sweet nostalgic feeling to the slim-bodied modern lines of her newest rayon crepe frock. Lime, beige, white. 10 to 16, 49.95

SPORTS FIFTH FLOOR, FIFTH AVENUE AT FIFTY-SIXTH ST., NEW YORK 22, WHITE PLAINS

"You just know she wears them"

1 Stripe
if you're Short

2 Stripes
if you're Medium

3 Stripes
if you're Tall

Stockings by McCallum and PROPPER

Checkmate
our first American perfume

Un Peu d'Elle
a 25-year-old infant going strong

White Freezia
soft, significant as a whisper

Sans Gene
a bit devil-may-care

Suede
exhilarating as fresh air

Si Rare
so subtle, so caressing

Mon Jasmin
delicate as the southern flower

Etoile Filante
when the stars shine just for you

Bendelilas
perpetuates the "month of May"

Mes Gardenias
corsage-fresh . . . true to the original

PERFUMES *and* TOILET WATERS

. . . ten original fragrances

In the best stores throughout the country

VOGUE
May 1st, 1944

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Vol. 103, No. 9
Whole No. 1721

Sophie puts the finishing touches on her beautiful summer collection of Sophie Originals.
Saks Fifth Avenue
New York, Chicago, Beverly Hills, Detroit
also at Ransohoffs, San Francisco
Quinn-Maahs, Cleveland
ERTsondré

Bonwit Teller

FIFTH AVENUE, NEW YORK

Palter de Liso's Peepshow

wonderful little shoes that show off a pretty foot!

Well, there's that Palter DeLiso again! Master shoe designer who knows all the tricks of perspective, turns out shoes that are flattering as all get-out. For instance these peephole suedes in black or navy, light and lovely as a Spring wind.

BONWIT'S FAMOUS SHOE SALON, SECOND FLOOR

BLUMENFELD

foreman ...famous for fine fabrics

Fashion's formula this season is easy to follow. Lines are straight and simple.
Fabrics must be beautiful. That is why you will be so delighted with Foreman Fabrics.
In them you have lovely designs . . . exquisite colors — every season, every year.
Illustrated: Swansoft, a Foreman Fabric of Bemberg* Rayon. It is one of many
beautiful Foreman sheers that you will find by the yard, and in finest ready-to-wear.

FOREMAN FABRICS CORP. • 1412 BROADWAY, NEW YORK 18, N.Y.

Buy a War Bond

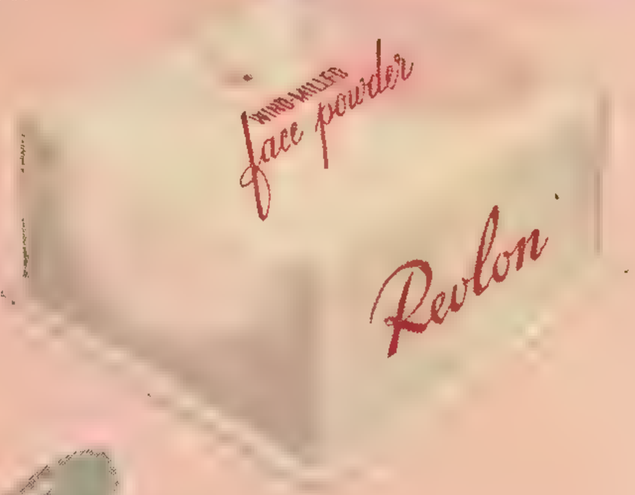
*Reg. U.S Pat. Off.

Innocent...like Dynamite!

THAT DREAMY, ROSY LOOK

Men—the innocent darlings—respond to that dreamy, rosy look as they would to a four-alarm fire. And you—not so innocent darling—know that the rosy look is ninety-nine parts Revlon and one part guile. Revlon brings you the rosy look in four matching shades for fingertips and lips. Revlon even supplies the rose-touched face powder—like magic, only better. But as for the guile, you furnish that yourself.

Revlon's Rose-touched Nail Enamel and Lipstick shades are **MRS. MINIVER ROSE, HOTHOUSE ROSE, ROSY FUTURE** and **BRIGHT FORECAST.** Revlon's Rose-touched face powder shades are **MRS. MINIVER ROSE** and **ROSY FUTURE.**



Revlon

WORLD FAMOUS FOR COLOR ORIGINALS

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FORSTMANN
100% VIRGIN WOOL
TRADITIONALLY SUPREME

Jordan Marsh

Hurry, hurry, Summer! No one can wait to get into our new town-wear cottons. They mean years off your age—and degrees off the temperature. You'll probably want both of these to start. The bow-finished chambray frock comes in pink with black, and aqua with black. Sizes 10 to 18, $16.95. The crocheted visca half-hat, $7.95. The rose-trimmed frock, in a linen-like texture, comes in natural, red, luggage and green. Sizes 10 to 18, $19.95. The Panama bonnet, $7.95.

JORDAN MARSH COMPANY • BOSTON, MASS. • NEW ENGLAND'S GREAT STORE

BULLOCKS
WILSHIRE
LOS ANGELES, CALIFORNIA
Breathless
Breathless
CHARBERT
BY CHARBERT
ACCENT THE PRECIOUS MOMENTS OF YOUR LIFE . . . TO KEEP THE MEMORY OF THEM ALIVE

Naturally,
Sarongs

naturalized to an American
summer in the superb Clare Potter
manner. Particularly native
to our love of clothes
that live and flow with
uninhibited ease

from a collection of
Madison Room dresses

CARSON PIRIE SCOTT *& Co ** Chicago*

THE FAMOUS
DECOR
by La Valle
NEIL-WHITE & CO., Fresno, Calif.
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DON BURTON SHOE SALON, Sacramento, Calif.
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GANO DOWNS COMPANY, Denver, Colo.
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J. P. ALLEN & CO., Atlanta, Ga.
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BLUM'S-VOGUE, Chicago, Ill.
BLUM'S-EVANSTON, Evanston, Ill.
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BAYNHAM'S, Lexington, Ky.
BAYNHAM'S, Louisville, Ky.
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THAYER McNEIL CO., Boston, Mass.
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BAYNHAM'S, Nashville, Tenn.
LEVY BROS. DRY GOODS CO., Houston, Texas
JOSKE'S, San Antonio, Texas
GREENTREE'S, Richmond, Va.
NORDSTROM'S, Seattle, Washington
THE CRESCENT, Spokane, Washington
SMARTWEAR, Milwaukee, Wis.
CUSTOM BOTTIER • NEW YORK 12, N.Y.
FASHIONABLE WOMEN'S BOTTIER SINCE 1916

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Doop's
EAST ORANGE, N. J.

VERY FINE TOILET SOAP

WITH THE MOST TREASURED NAME IN PERFUME...

CHANEL

Cool Sparkle
A "sun-time" dress of chambray—sequin sprinkled bows for brilliance—low cut for tan—in fresh colors for you: aqua, pink, lilac and pool blue. Sizes 10-16, $14.95
312 shop
Kerr's
OKLAHOMA CITY

"Cubaleen Cools"
BY WILLIAM BASS
Score a major victory with "Cubaleen" for Summer. This new, cross-woven rayon will keep its crisp lines through a torrid day and give you that clean, cool look that every smart woman wants.
At left: A two-piece dress that's immensely flattering—in red, gulf blue, yellow and fuchsia, with white. Sizes 10 to 20 . . . 39.75
At right: A slim button-front with a splashy pure silk bow. In violet, navy, turquoise, fuchsia, toast. Sizes 12 to 20 . . . 29.75
The white straw half-hat . . . 15.75
The ruched sailor . . . 12.75
Both hats by Frances-Walter Nelkin.
the addis co.
SYRACUSE, NEW YORK

Saab
LINGERIE
MADE OF A
BUR-MIL
QUALITY
RAYON FABRIC
Beauty speaks eloquently . . . ofttimes without words.
The Saab label is your promise of beauty and practical, joyful wear. Saab lingerie is exquisitely hand made . . . each tiny stitch bespeaks the rare art of traditionally fine needlecraft.
Yet all this beauty is moderately priced. Ask for Saab Lingerie by name. You'll find it at the best of stores throughout the country.
SAAB LINGERIE, NEW YORK

Dorothy Gray *Finisheen*

New powder base Cream

You're so pretty when you use Dorothy Gray *Finisheen* . . . a flattering new powder base that keeps your skin looking colorful, soft, creamy-moist for hours. Gives color to sallow complexions, smooths out uneven coloring . . . covers up tiny imperfections. Choice of four shades. $1, plus tax.

Portrait Face Powder—Finely-milled . . . goes on with a smooth, skin-flattering texture . . . *stays* on. Never grainy. Contains no ingredients generally suspected of arousing allergies. In glamorous shades. $1, plus tax.

Dorothy Gray

AMERICAN DESIGN OF BEAUTY
683 FIFTH AVENUE, NEW YORK 22, N. Y.

Copyright, 1944, by Dorothy Gray, Ltd.

Checked gingham suit. Black or brown and white. $25.00.
Appliqued embroidery on pink, gold or turquoise. $49.95.
Jeweltone chambray dress. Purple, green, or blue. $22.95.
Black mull with dusty pink. Also in violet. $22.95.
Corded striped chambray suit. Red, blue, or brown and white. $25.00.
White pique dinner dress with royal blue sash. $45.00.
Charles Armour
STACKS THE CARDS
FOR COTTONS
Charles Armour sees no reason for cottons to be prosy just because they're practical. Hence this brilliant collection of cottons, done with such verve and inventive detail that they're in a class by themselves . . . Notice how they tick out fashion news clear around the clock. All tailored with crystal clarity—and some even have hats to match.
MAIL ORDERS ACCEPTED
Seidenbach's
Tulsa, Oklahoma

Sirocco
PERFUME
LUCIEN
LELONG

Conserve your furs

VICTORIOUSLY!

Conservation is a password to Victory . . . and you can be serenely confident you're winning a smarter, longer life for your furs, when you enlist Albrecht Storage and Fur Servicing for professional fur care. Here your furs receive the same fine treatment you would expect your favorite beautician to give your hair. Infinitely precious in these wartime days, your furs merit the modern protection, beauty conservation and ingenious restyling that Albrecht's assures.

STORAGE . . . Complete protection in Albrecht's new modern vaults, kept at controlled temperature . . . U. S. Government-approved fumigation . . . compressed-air and vacuum dusting, electric whipping and combing.

INSURANCE . . . All-year, all-risk insurance against any loss or accidental damage.

CLEANING . . . An utterly new, individualized method that cleans your furs immaculately . . . restores lustrous beauty.

REPAIRING . . . by master furriers, accustomed to quality furs.

REMODELING . . . Authentic restyling in the postwar manner that distinguishes Albrecht craftsmanship.

The many outstanding advantages of Albrecht Storage and Fur Servicing now apply to Gordon Furs.

Albrecht Furs and Gordon Furs at leading stores from the Great Lakes to the Pacific Ocean and from Denver to the Canadian border. Send your fur coat to the Albrecht dealer in your city who will forward it to E. Albrecht and Son, Saint Paul, Minnesota.

E. Albrecht

AND SON

Manufacturers of
ALBRECHT FURS *and* GORDON FURS
SAINT PAUL . . . MINNEAPOLIS

Nettie Rosenstein's navy blue shantung dress is a background for the dramatic jewels from her accessory collection.

The Lindner Coy CLEVELAND

Summer's beloved shirtwaist dress takes stripes to its bosom. Tailored in *Cairoline, a Crystal Cotton. Washable, versatile—wear it everywhere to keep you cool and pretty. A Hope Skillman fabric. Sizes 10-20. $17.95

*REG. U. S. PAT. OFF.

THE LINDNER COY, CLEVELAND, OHIO. Please send me my
CAIROLINE DRESS, $17.95. Size___; Aqua___; Blue___; Rosy Tan___
MATCHING BONNET, $5. Small___; Medium___; Large___
I enclose check_____; money order_____
NAME_____
ADDRESS_____

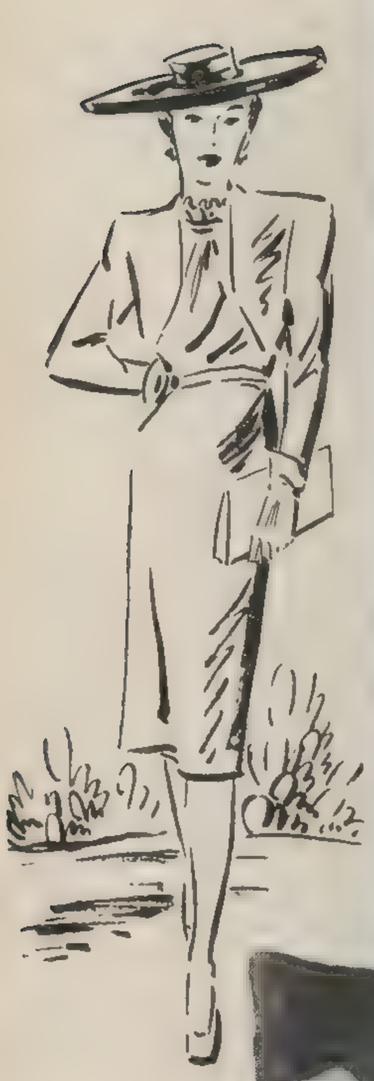
Ohio residents only add 3% for sales tax
Please enclose parcel post charges

Someone lovely
has just passed by!
Le Dandy · D'Orsay
No man ever forgets Le Dandy. Disturbing
and timeless as Love itself, it is one of the
great perfumes of all time. $3 to $28.50.

Eisenberg Originals

One of the Suwanee Ensembles made in exclusively designed Galey & Lord gingham, from the summer collection of Eisenberg Originals.

EISENBERG & SONS • Dressmakers • Jewelers • Perfumers • 222 West North Bank Drive, Chicago



As crisp and fresh as a Cape Cod white-shingled house! Of brilliantly white lacquered wood, laced with contrasting simulated leather. So smart . . . so easy to clean. A mere swish will keep it elegantly white! Convenient zipper tops, dark felt sides and dark linings.

about $6.

WOOD-FLEX FASHIONS 30 EAST 33 ST NEW YORK 16, N. Y.

Johansen

SHOES

JOHANSEN BROS. SHOE CO., INC., ST. LOUIS

The nature of lovely things . . . a swim suit and a play dress to make you the prettiest part of summer's land-or-sea-scape. In the new WINNIE WAFFLE* . . . vibrant cotton member of that inspired family of CROWN SOAP'n'WATER* fabrics. Endless tubbing cannot alter the beauty of their color, finish or fit.

At these and other fine stores:

MARSHALL FIELD and Company
Chicago

NEIMAN MARCUS
Dallas

BULLOCKS-WILSHIRE
Los Angeles

JAY THORPE
New York

CROWN *Soap'n'Water* FABRICS

CROWN FABRICS COMPANY
36 WHITE STREET, NEW YORK 13, N. Y.

* Trade Mark Reg.

Fiesta

The carnival color of market day in Toluca . . .
the hand woven texture
of a native serape . . . the piquant thrill of
an enchilada. La Chicquita, Ropeez Honey Child in
fiesta dress, has them all!
It's sure-footed as a burro . . . and as tough, too.
Its new improved stitched rope sole is welded
with a plastic adhesive for greater strength
and durability. About 25 pesos ($5.00).
El Burro . . . Ropeez fiesta mule for beach
or boudoir . . . about $3. Both non-rationed.

at leading stores, or write to Ropeez, Incorporated
47 West 34th Street, New York City

Ropeez with all fabric uppers not rationed

*Reg. U. S. Pat. Off. †No. 2,307,401 No. 2,315,759

Ultimately YOU'LL USE

VITA·FLUFF

"THE WORLD'S FINEST SHAMPOO"

by Duon

ORIGINATOR *of* FINE SHAMPOOS

DAYTON · 1 · OHIO

available only at your beauty salon

*BEMBERG *is the registered trade-mark of* AMERICAN BEMBERG CORPORATION

PAGANO

Surprise!

Liquid *cake make-up*

YOU DON'T have to be an expert to get expert results with Vidafilm. It is cake make-up in *liquid* form—easier and quicker to use because you merely blend on a few drops with your finger-tips.

Vidafilm gives exactly the effect you want—a radiant new complexion, with tiny blemishes hidden and no mask-y look or feel. Lasts long, doesn't rub off, isn't a bit drying. In fact, if you have dry skin, you'll appreciate it all the more!

Try Vidafilm—five flattering shades, $1.50 a bottle, plus tax. At better toiletry counters.

VIDAFILM

22 East 40th Street, New York 16, New York

by the makers of famous Vida-Ray Cream and Vida-Ray Cosmetics.

From this day forth HANSEN GLOVES

Not apart — but a part of — your trousseau of today — your clothes for all the tomorrows. In styles and colors suited to every occasion — keyed to your every costume.

HANSEN GLOVES New York Milwaukee Chicago

Good night...
pleasant dreams
in a Forty Winks
nightie

MADE OF A
BUR-MIL
QUALITY
RAYON FABRIC

At the finest of stores, everywhere. Under $7.

A perfect summer suit. In
Weatherwane cool . . . crisp
. . . crease-resistant.
Superbly tailored . . . 22.95
At one fine store in each
city, or write Handmacher,
512 Seventh Avenue,
New York 18.
tailored by
Handmacher

Sweet and low-low

petit pours

by "mademoiselle" T. M. REG.

Delectable shoes from all views! Deftly styled of soft, lightweight suedes in sweet lines and new low-low heels that turn walking into a dancing thing

"mademoiselle" *you'll love to be in our shoes!*

$9.95

Another Fashion First for Rich's Shopping Center of the Southland
ATLANTA

Lovely Frocks Look
Lovelier over a
Youth Form
Reg. U.S. Pat. Off.
SLIP
. . that's because a Youth Form is ingeniously cut to insure perfect fit and guard against the unsightly ripples and bulges that detract from the smoothness of your silhouette. In tailored or lacy styles.
At better stores everywhere $2.25 to $5.
YOUTH FORM CO., 38 East 30th Street, New York 16, N. Y.

Wimbledon —with its usual flair for charm coupled with simplicity and impeccable good taste—creates this wide brimmed lattice weave straw—"Magnolia". There is a hint of bonnet flattery in the soft curve of the brim and the gentle crease at each side achieves a romantic back-drop effect. $6.75 in white or natural straw, grosgrain trimmed in a contrasting color.

MISS LISETTE VEREA

LISETTE VEREA

— now appearing in "The Merry Widow" — chooses WIMBLEDON'S "MAGNOLIA" for her summer wardrobe.

For Name of Agency Nearest You—Write WIMBLEDON, Two Park Avenue, New York.

An O.R.O. Exclusive Feature.

Soprano over the Atlantic

FIVE MILES out from the U. S. Navy's Floyd Bennett Field, over the Atlantic churning white on the coast, a Navy plane circles ...waiting for a soprano command to bring him safely into the field.

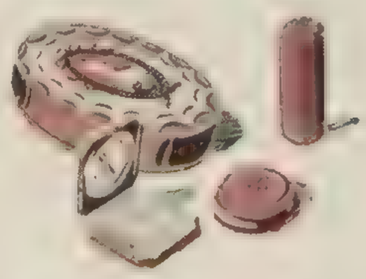
The voice belongs to Sky Cop Eunice Damant, the Wave who times the landings, the take-offs, designates the runways for the planes that roar in and out of the airport.

Miss Damant is doing a man's job for the duration. But she's keeping pretty and womanly as ever with DuBarry Beauty Preparations. She first learned about them in the famous Success School Course... saw how efficiently they work because they are co-related. That means each preparation is scientifically formulated for a special purpose, but all are blended to be compatible with each other. By her use of the co-related DuBarry Beauty Preparations throughout, she gets the benefit of a team working together towards greater loveliness.

More than 130,000 pupils of the Success School have found the way to more effective beauty care with DuBarry Beauty Preparations. Miss Damant is shown here wearing "Rose Cerise," that exciting DuBarry Lipstick shade keyed to Spring's new costume colors.

Bright as Spring Sunlight . . . "Rose Cerise," DuBarry Lipstick shade. It's that wonderfully flattering red with just enough blue overtone to be the perfect companion for your Springtime blues, greys, pastels.

Soft, Smooth Lips! DuBarry Lipstick is famous for its texture... neither too creamy nor too dry. The special emollient base helps keep lips soft and smooth. Eight other exciting shades besides "Rose Cerise," each $1.

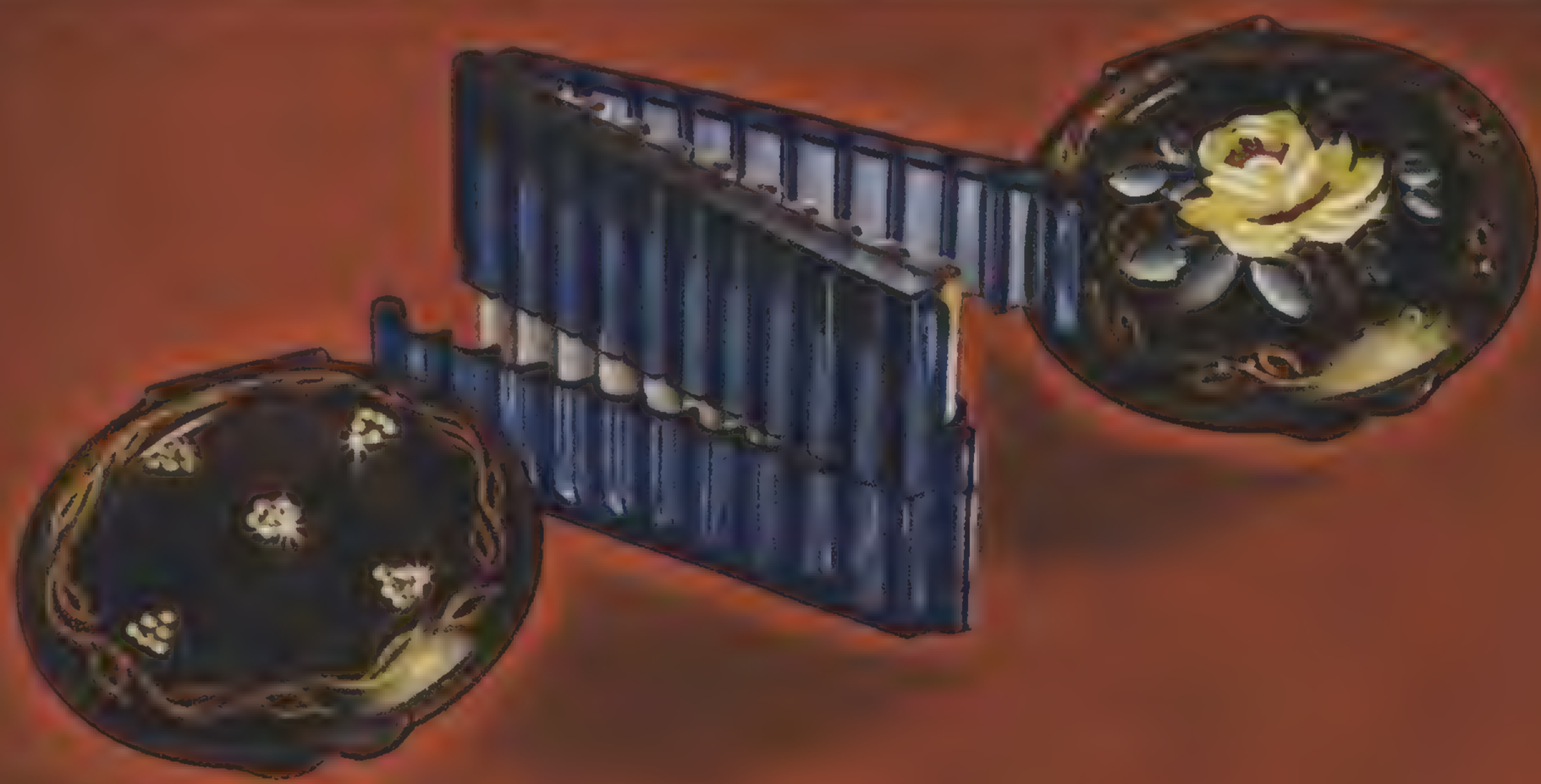


"Rose Cerise" comes also in the famous DuBarry Cream Rouge, as well as dry rouge. With this smart make-up shade, use long-lasting DuBarry Face Powder in the "Champagne Beige" shade. Each item, $1.

DuBARRY

BEAUTY PREPARATIONS
by RICHARD HUDNUT

Featured in the Richard Hudnut Salon and DuBarry Success School 693 Fifth Ave., New York 22, N.Y...and at better cosmetic counters everywhere



Facial Forecasting WITH REFLECTIONS BY Marco

Marco

COMPACTS AND
CIGARETTE CASES
CREATED OF
GLAMOROUS LUCITE

14 East 38th St. • New York 16, N. Y.

Splash of Cherubs and Flowers on Today's "Showers"

Play angel to your bath with heavenly new Textron* "Showers." In sweet-music taffeta of finest rayon. Textron-tailored with the same precision-skill used in turning out fabric necessities of war . . . waterproof mountain tents, feather-weight, steel-strong parachutes. They're mildew-resistant, as easy as lingerie to wash and iron! With embroidered, rustless eyelets. Cherubs and flowers in twelve celestial colors on white; or white or silver on colors. Other Textron "Showers" in 12 solid colors. "Showers" in 3 sizes and matching Window Curtains, $5 and $7.50 each. Slightly higher on the West Coast and in Canada.

At Lord & Taylor, New York; Marshall Field & Co., Chicago; Joseph Horne Co., Pittsburgh; Jordan Marsh, Boston; and leading stores in other cities.

TEXTRON, INC., Empire State Building, Fifth Avenue, New York.

TEXTRON Showers

*REG. U. S. PAT. OFF.

Van Raalte

GLOVES · UNDERTHINGS · STOCKINGS ·

"BECAUSE YOU LOVE NICE THINGS"

"GAY-TWENTIES"
Fascinating gloves in a gay assortment of luscious shades. Of Honeyskin rayon jersey. $2. Van Raalte, 417 Fifth Avenue, New York 16, N. Y.

Flower Fiesta

Sun-drenched color . . . exotic blossoms make a duet for excitement . . . make a dress that's wonderfully wearable now and the summer through. In the new IRELIN . . . a CROWN SOAP'n'WATER* spun rayon fabric. Guaranteed washable. Cool and crisp. Another McKettrick masterpiece, lovely as it is long-lived. Look for it in the McKettrick department of your favorite store. About $9.00.*

McKETTRICK WILLIAMS, Inc. 1350 Broadway, N.Y.C.

Mc KETTRICK
Classics

*trade mark registered

Needlepoint* in White

and 49 other colors and combinations

for a Bright Summer

—100% Virgin Wool

hat and bag each from $5 to $10

in Alexandria at WELLANS
in Baltimore at HUTZLER BROTHERS
in Baton Rouge at DALTON COMPANY
in Boston at JORDAN-MARSH COMPANY
in Brooklyn, N. Y. at ABRAHAM & STRAUS
in Chicago at CARSON PIRIE SCOTT & COMPANY
in Cincinnati at SHILLITO'S
in Cleveland at THE MAY COMPANY
in Columbus, Ohio at THE FASHION
in Corpus Christi at LICHTENSTEIN'S
in Dayton at RIKE-KUMLER COMPANY
in Des Moines at YOUNKER BROTHERS
in Detroit at J. L. HUDSON COMPANY
in Hartford at OUTLET MILLINERY COMPANY
in Indianapolis at L. S. AYRES & COMPANY
in Jackson, Miss. at R. E. KENNINGTON COMPANY
in Kansas City, Mo. at HARZFELD'S
in Los Angeles at BULLOCK'S
in Milwaukee at SMARTWEAR-EMMA LANGE, INC.
in Minneapolis at DAYTON COMPANY
in Newark at L. BAMBERGER & COMPANY
in New Orleans at MAISON BLANCHE
in New York at FRANKLIN SIMON & COMPANY
in Philadelphia at STRAWBRIDGE & CLOTHIER
in Pittsburgh at JOSEPH HORNE COMPANY
in Providence at CHERRY & WEBB
in Richmond at THALHIMERS
in Rochester, N. Y. at B. FORMAN & COMPANY
in Saint Louis at STIX, BAER & FULLER
in San Antonio at JOSKE BROTHERS
in San Francisco at J. B. MAGNIN COMPANY
in Spokane at THE CRESCENT STORE
in Tacoma at THE FISHER COMPANY
in Toledo at LA SALLE & KOCH COMPANY
in Washington, D. C. at JELLEFF'S
in Wichita Falls, at W. B. McCLURKAN & COMPANY
in Youngstown, Ohio at STROUSS-HIRSCHBERG

or write for the name of the store in your city to

EVERITT HAT COMPANY

MILWAUKEE, WIS.

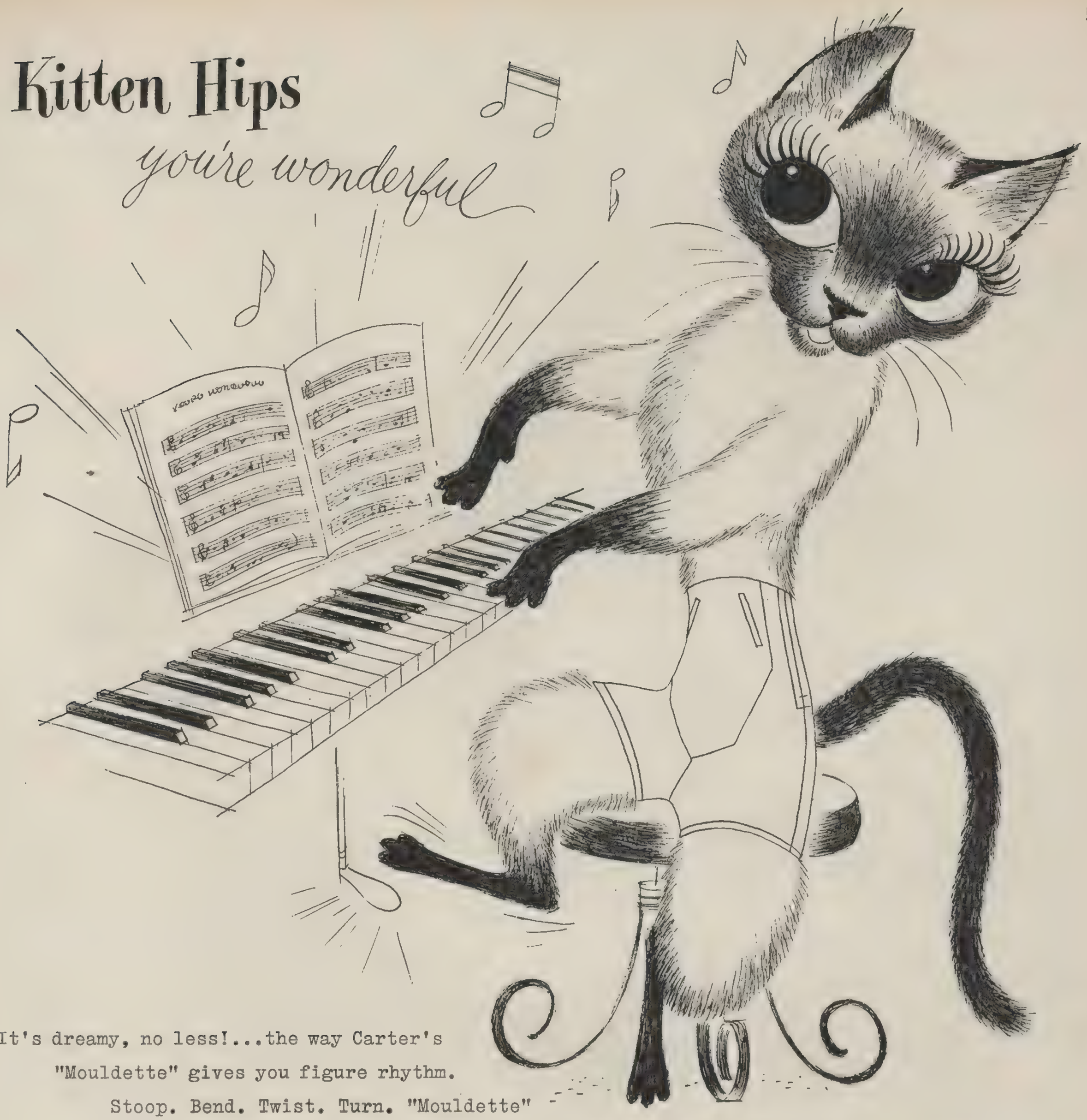
original by

Everitt

*Reg. U. S. Pat. Off.
Copyright, 1944

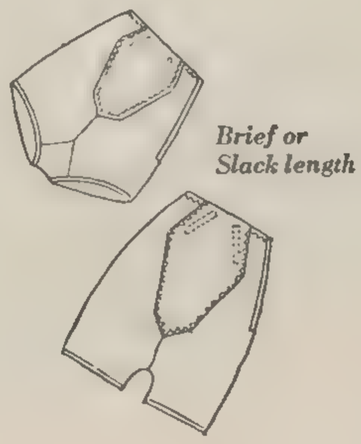
Kitten Hips

you're wonderful



It's dreamy, no less!...the way Carter's "Mouldette" gives you figure rhythm. Stoop. Bend. Twist. Turn. "Mouldette" flexes like skin . . . stays right in place. Satin-sleek rayon outside . . . suede-soft skin side. Carter invented this power-knit jersey and "Mouldette's" bias-mold cut. It's for you and your limber life! Ask better stores for Carter's girdles and pantie girdles. $3 to $5--The William Carter Co., Needham Heights 94, Mass.

FOR KITTEN HIPS—Say Carter's, Please!



WHEN A *Slip* BECOMES A SOCIAL ERROR

. . . SWITCH TO *Mary Barron*

This advertisement is based on the actual "embarrassing episode" of Mrs John Kirk, Toledo, Ohio, to whom we have sent a check for $50

A shoddy *Slip-up*

Surely a crowded shoe shop is an embarrassing spot for a slip that crawls up thigh high!

A **Mary Barron** "Biastrait" slip would stay graciously and modestly in place. And it has no rubbery inserts or gadgets to compel good behavior . . . The sheer beauty of the "biastrait" patented design prevents a **Mary Barron** from riding up, pulling down on the straps or twisting around the hips.

There are trim tailored or luxurious lace-trimmed styles in the season's smarter colors.

*Celanese**

CLAIRANESE* RAYON TAFFETA SLIP. Launders like a handkerchief and will not split or crack. 15 lovely colors in sizes 30-44. About $2.25

*Reg. U. S. Pat. Off

Arnold Constable
New York City

ALLENTOWN.....Hess Brothers
ATLANTA.....Rich's
BOSTON.....Chandler & Co.
BUFFALO.....J. N. Adam & Co.
CLEVELAND.....Higbee Co.
DAYTON.....The Rike Kumler Co.

Mandel Brothers
Chicago, Ill.

LOS ANGELES.Broadway Dept. Store, Inc.
LOUISVILLE, KY.
The Stewart Dry Goods Co.
NASHVILLE.....The Cain Sloan Co.
NEWARK, N. J.....L. Bamberger & Co.
PATERSON, N. J.....Meyer Bros.
PHILADELPHIA.....Gimbel Brothers

The J. L. Hudson Co.
Detroit, Mich.

PITTSBURGH.....Joseph Horne Co.
RICHMOND.....Miller and Rhoads, Inc.
SAN DIEGO.....Marston Co., Inc.
TOLEDO..... The La Salle & Koch Co.
TRENTON, N. J.....Nevius-Voorhees
WASHINGTON, D. C.....Jelleff's

★ AND AT LEADING STORES EVERYWHERE, INCLUDING CANADA

WIN $50 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corp., 180 Madison Ave., New York 16, N.Y. (Expires December 31, 1944)*

It's Safe to Stretch

...in a FLEISCHMAN

Classic-Cal* PLAYSUIT

Bend down and dig...you *won't* pop out! Reach for a high one...you *won't* strain a seam! You're wearing a Fleischman Classic-Cal* the *one-piecer* with new features that give all the adjustability, fit and freedom of a *two-piece* garment! So, play with abandon. Work with a will. Whether your waist is short or long, your figure petite or ample, in a Classic-Cal* you'll *look* as good as absolute freedom of movement always make you *feel!* Slip on the matching skirt, and presto! . . . you have a complete street outfit! Sizes 12 to 20. (Carried by one firm only in any community. Write for name of store nearest you.)

FLEISCHMAN'S
OF CALIFORNIA
62 • FIRST STREET • SAN FRANCISCO

*Patents Applied For

Description:
of new RAMOKA, a "CROWN SOAP'n' WATER"* rayon and acetate fabric that is guaranteed washable with any soap and even in the hottest water. Floral Print on ground of Dove Grey, Mediterranean Blue, Desert Pink, or Ocean Aqua, about $13.00

*Trade Mark Registered

a CROWN Soap'n'Water FABRIC

"LOOK FOR THE CLOTHESPIN TAG"

WILLIAM WARD

smartly. It's their exclusive rayon fabric—woven with superb Celanese *yarn—that keeps them fresh as dew. $25 and $30. Pakables, 498 Seventh Avenue, New York, 18, N. Y.* *REG. U. S. PAT. OFF.

There is no greater American than Mother

. . . Mother who inspires an early respect for truth. Who always encourages young hopes. Who instills in her children an appreciation for the high standards of living. To Mother the family looks for guidance, for out of her faith and wisdom grow the ideals that mould fine Americans. . . . Kickernick adheres to the highest standards of quality, creating finer lingerie for teen-age daughters, little sisters and Mother herself, who prefers Kickernicks for their perfection in Fit . . . in Fashion . . . and in Fabric.

Panties • Slips • Bandeaux • Gowns • Pajamas

Winget Kickernick Company • Minneapolis • New York • Chicago

Reflecting
sheer loveliness
in stockings . . .
that's Larkwood's Tempered Twist.*
Reflecting
more wear, too . . .
that's Larkwood's Vamp-Toe.*
Larkwood
VAMP-TOE* STOCKINGS
LARKWOOD HOSIERY MILLS, INC. CHARLOTTE, N. C. NEW YORK OFFICE: 385 FIFTH AVENUE
*Reg. U. S. Pat. Off.

SAN FRANCISCO • SEATTLE • OAKLAND • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA • CORONADO

FABRICS BY

Cartwright

Spirited...sparkling...gifted with the color magic that stems from the brush of Stephanie Cartwright. Created in her own individualized way...each print specially planned for the dress in which it appears. Look for the gay little flower cart hangtag that identifies Shanrite, a cool rayon shantung.

Stephanie Cartwright's brochure "Emphasis on Charm" FREE on request, write Dept. V-5.

FABRICS BY CARTWRIGHT...A DIVISION OF ROTH FABRICS CORP. 1410 BROADWAY, NEW YORK 18

Fill your heart's love of beauty. Satisfy your urge for quality.

Look for the Colura label. It's the symbol of long-lasting, smooth-fitting loveliness in knitted intimate clothes that wear like a charm and require no ironing. You'll find the short pajama illustrated and other Colura lingerie treasures at

LORD & TAYLOR . . . . NEW YORK
CARSON, PIRIE, SCOTT CO., CHICAGO
G. FOX & CO. . . . . HARTFORD
L. S. AYRES & CO., INDIANAPOLIS
THALHEIMER'S . . . RICHMOND
JOSEPH HORNE CO., PITTSBURGH
FREDERICK & NELSON . . . SEATTLE
STIX, BAER & FULLER CO., ST. LOUIS
. . . . AND OTHER FINE STORES

For name of nearest Colura Shop write Colura, 185 Madison Avenue, New York, 16

Miss Deb
SLIPS

YOUNG AND GAY . . . Miss Deb's Princess model. Contour-molded bodice, bias top, straight skirt, to stay put—not ride or twist. Frosted with dainty embroidery; topped with delicate Binche-type lace. Fagotting and stitching of precious NYLON. Of Bur-Mil rayon crepe. About $3.

MISS DEB 105 MADISON AVENUE NEW YORK 16, N. Y.

SOMETHING TO LOOK FORWARD TO - -

Summer in Sailing Blues

Here are the play clothes that will reduce your clothes problem to a minimum, that you'll enjoy wearing all Summer long . . . Functional, becoming blue cottons that "can take" hard wear, frequent washing, lots of sun . . . Simple, good-looking styles cut for comfort.

SAILING BLUES (Illustrated):

Button-front dress with sailor collar, 10 to 20 . . . . . 6.95
Classic jacket, sizes 12 to 20 . . . . . 4.50
Button-front skirt, 12 to 20 . . . . . 3.25

Checked cotton shirt in red or blue with white, 12 to 20 . . . . . 3.00

SAILING BLUES (Not illustrated):

Pleated shorts, 12 to 20 . . . . . 3.25
Short overalls, 12 to 18 . . . . . 3.95
Overalls, 12 to 20 . . . . . 4.50
Slacks, 12 to 20 . . . . . 4.50

BEST & CO.
Fifth Avenue, New York 18, N. Y.
and branch stores
— and good stores everywhere
Made by Straus, Royer & Strass, Inc.
Baltimore 11, Maryland

YOUR BEST BUY - - UNITED STATES WAR BONDS AND STAMPS

Handmade
by Yolande

Celanese* Suitings

ALL-SYNTHETIC FABRICS

WHERE

FINE

TAILORING

BEGINS

Typical of the famous family of Celanese Suitings...made of Celanese,* the modern synthetic yarn. Against summer heat and hard usage, they remain cool, crisp, allergic to wrinkles, dry clean beautifully but do not need it too often.

CELANESE CORPORATION OF AMERICA, New York, N.Y.

TAILORED BY KLEIN & KLEIN

*Reg. U.S. Pat. Off.

that men may LIVE to build a better world

In this flask is the force of life. I know...for I have seen its work.

I have seen the livid look of pain and shock and utter exhaustion change to the clearer pallor of normal illness. I have seen lips blue with approaching death regain the hue of health.

I have seen these things. I have seen death defeated.

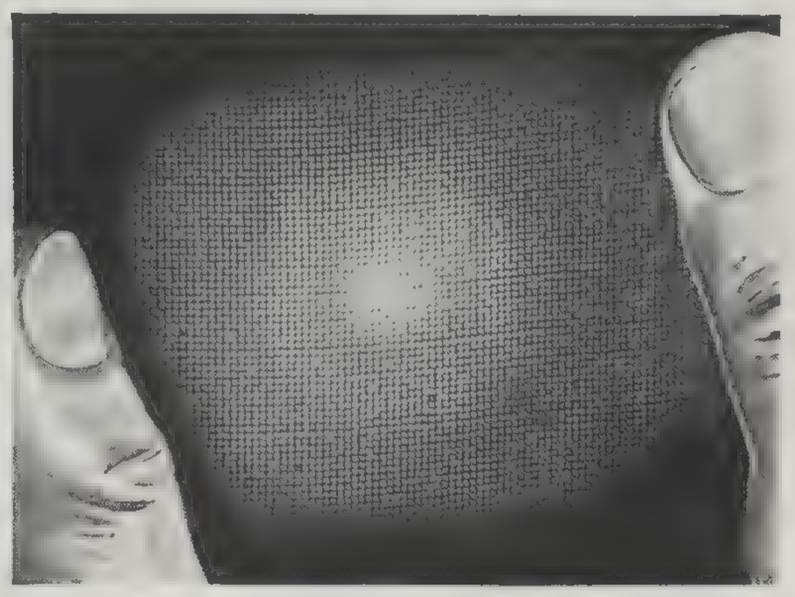
And I have felt gratitude deep beyond expression that men and women have given gladly of their blood that other men may live...that useful lives may be prolonged to their full term.

For blood banks and the plasma that goes to the front are bulwarks against encroaching death.

To them, I...and you...and men and women in every land...owe a debt too great ever to be repaid save by our working and our striving to build a better, freer world.

SERVING THROUGH SCIENCE

The modern miracle of lifesaving through indirect transfusion—of either whole blood or of blood plasma—is possible because the life fluid can be precision-filtered. From whole blood, minute clots and other precipitated matter are removed. From plasma *all* tissue and other solids are removed.



Multipore stretched over an electric light to show typical pore structure. The porosity of this specialized rubber—a development of United States Rubber Company—can be controlled so that it may be produced with as many as 6400 pores to the square inch or as few as 1100.

The lives of sufferers from loss of blood or depletion of blood supply, are far more sure of being saved today because blood and plasma can be banked for immediate transfusion—whether in fully equipped hospitals or on the battle front. Your local Defense Council can tell you about blood donor service.

Listen to the Philharmonic-Symphony program over the CBS network Sunday afternoon, 3:00 to 4:30 E.W.T. Carl Van Doren and a guest star present an interlude of historical significance.

UNITED STATES RUBBER COMPANY

1230 SIXTH AVENUE, ROCKEFELLER CENTER, NEW YORK 20, N. Y. • *In Canada:* DOMINION RUBBER CO., LTD.

WYNN RICHARDS

MRS. BOURKE B. HICKENLOOPER

★ ★

First Lady of Iowa selects

COTTON

"My daughter Jane and I practically live in cottons," Mrs. Hickenlooper says. "They're as perfect for party frocks as they are for everyday clothes for the house and garden."

Here, in the Governor's Des Moines home, Mrs. Hickenlooper wears a favorite dinner suit, by Maurice Rentner, of white piqué in a bluebird print. Its brief, fitted jacket is highlighted with sequin bluebirds and blue sequin buttons.

Jane's matching dress, also by Rentner, has a gay dirndl skirt and two perky bows at the square neckline. "Cottons are so easy to take care of—and so pretty," Jane says. "I like them for school wear and for dressing up, too."

NATIONAL COTTON COUNCIL ★ COTTON TEXTILE INSTITUTE

Softer Smoother Skin

with Barbara Gould Cleansing Cream

Radiantly cleanses . . . soothes and softens. Your dry skin loves the rich oils which so gently and thoroughly remove stubborn dirt and grime . . . leaving behind a softer, smoother, fresher beauty.

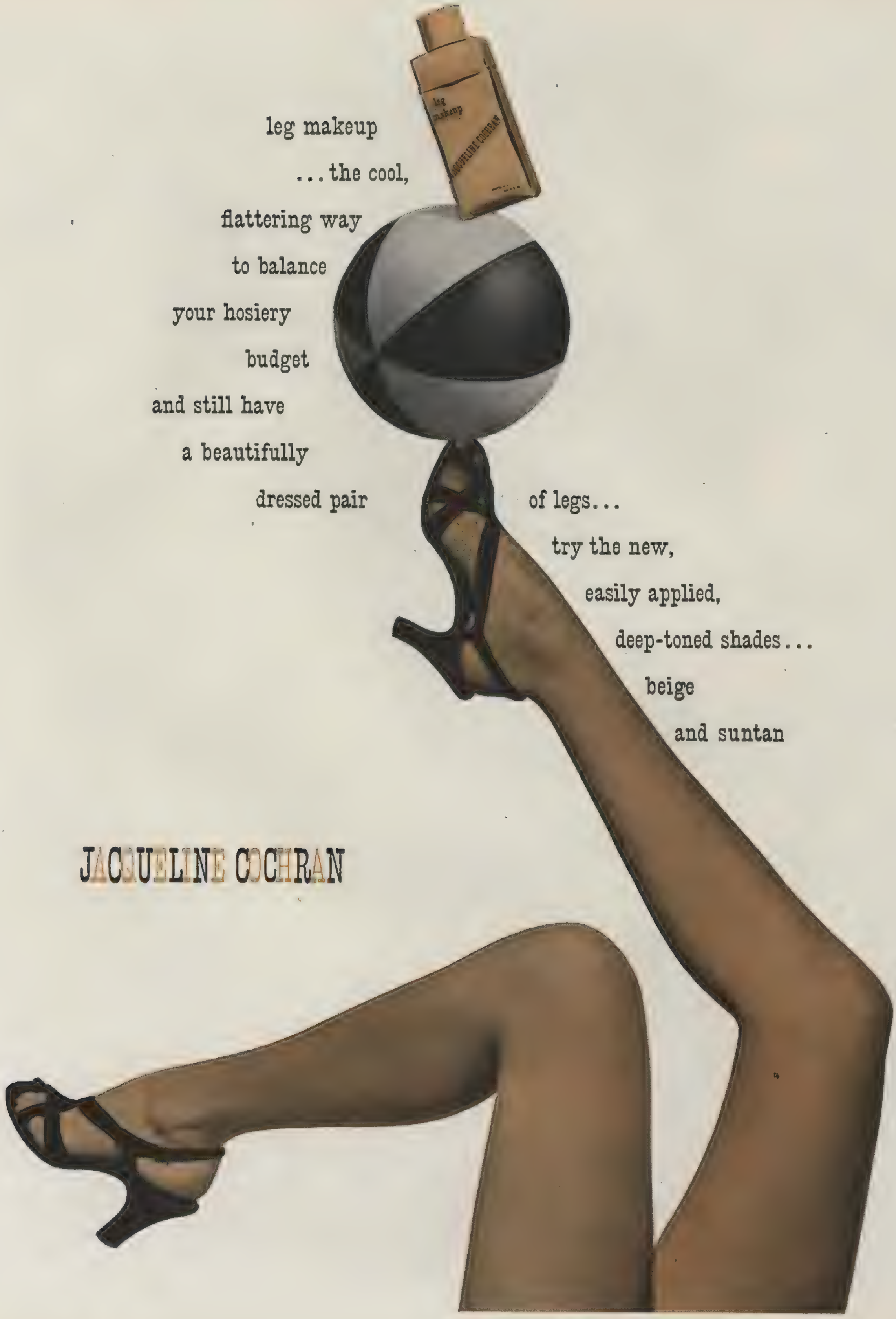
For Dry or Normal Skin
Barbara Gould Special
Cleansing Cream $1.00, $2.00, $3.50

For Oily Skin
Barbara Gould Cream Pompon
$1.00, $2.00, $3.50 *(all prices plus tax)*

Barbara Gould

NEW YORK

Flatter Mother with KAYSER Beauty
Honor Mother with KAYSER Quality



leg makeup

...the cool,

flattering way

to balance

your hosiery

budget

and still have

a beautifully

dressed pair

of legs...

try the new,

easily applied,

deep-toned shades...

beige

and suntan

JACQUELINE COCHRAN

Life Stride SHOES

FASHION FRESH

As a Daisy

Whites you will love . . . with hosiery-like linings . . . ideal for barefoot wear. Some styles ration-free . . . wear-tested and fully guaranteed . . . incorporating new features developed through the resourcefulness of Life Stride's designers.

$5.95

For Name of Your Nearest Dealer Write

Buy War Bonds—Your Security

LIFE STRIDE DIVISION • MILIUS SHOE COMPANY • ST. LOUIS (6) MISSOURI

Divine group of gowns, typically Vendome in spirit. Created of Bur-Mil rayon, batiste and other quality fabrics.*

At fine stores everywhere $4. to $9.

Vendome Lingerie

*Reg. U. S. Pat. Off.

Matrix...

Summer Openings

WHITE AND WONDERFUL...

your first step in Matrix Shoes can open up a new world. It's because your feet relax the minute they snuggle down into "Your Footprint in Leather"* . . . the curve-for-curve copy of the bottom of the foot that Matrix moulds inside for you to walk on. It's a wonderful free, sure-footed sensation and it's a feeling you'll get only from Matrix Shoes, for only Matrix in all the world, can give you "Your Footprint in Leather."*

Most Matrix Styles, $9.95 to $12.95. E. P. Reed & Company, Rochester 3, N.Y., Matrix Style Studio, 47 West 34th Street, New York 1, N.Y.

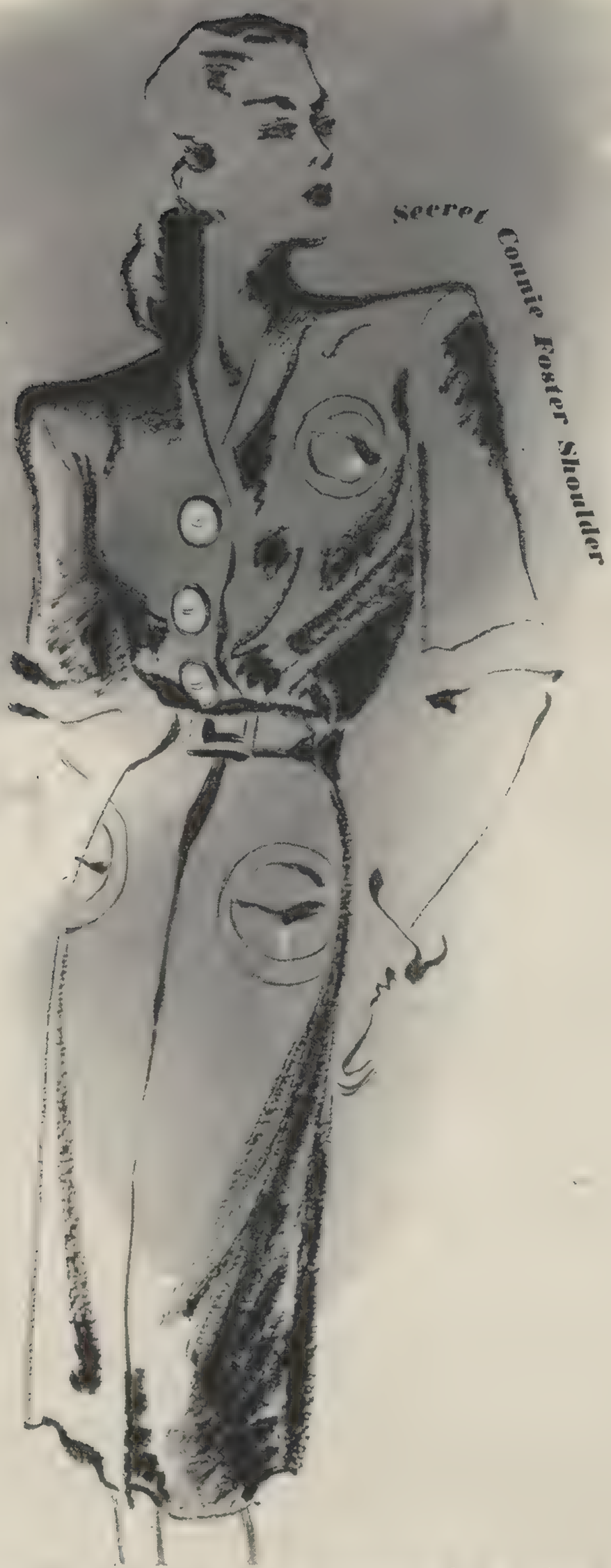
**Reg. U. S. Pat. Off., E. P. Reed & Co.*

Deltah Pearls*
ORIENTAL REPLICAS
* simulated

Nearest thing in reproductions
to the real thing in precious Orientals

At better jewelers • L. Heller & Son, Inc., Fifth Avenue, New York

YOUR BEST INVESTMENT—U. S. WAR BONDS



The casual charm of California is expressed in this original design by Connie Foster. Linen-appearing rayon fabric in Sky-Blue, White, Lime and Mexican Pink. Sizes 10 to 42 . . . $25.

at most fine stores in america

for name of store in your city write connie foster 315 e. 8th st., los angeles 14, california

Connie Foster

CALIFORNIA

A Friendly Service...

★★★ ENLIST FOR USO SERVICE!

Inquire at your local USO club or Service Men's Canteen about the need for volunteer workers to keep our fighting men happy while they're away from home. You can help keep up the morale of our armed forces! ★★★

Cheering as a warm smile in a strange town, Friendly Shoes are the bright spot in every busy day . . . Pliant leathers to pamper your feet . . . fashioned for long wear in lines of classic simplicity. Slip your fortunate feet into Friendly Shoes—and know the answer to your walking needs. Priced from $5 to $6.

Friendly

SHOES FOR WOMEN

Styled with a Touch of Tomorrow

EDGEWOOD SHOE FACTORIES . . . *Division of General Shoe Corporation . . . Atlanta, Ga.*

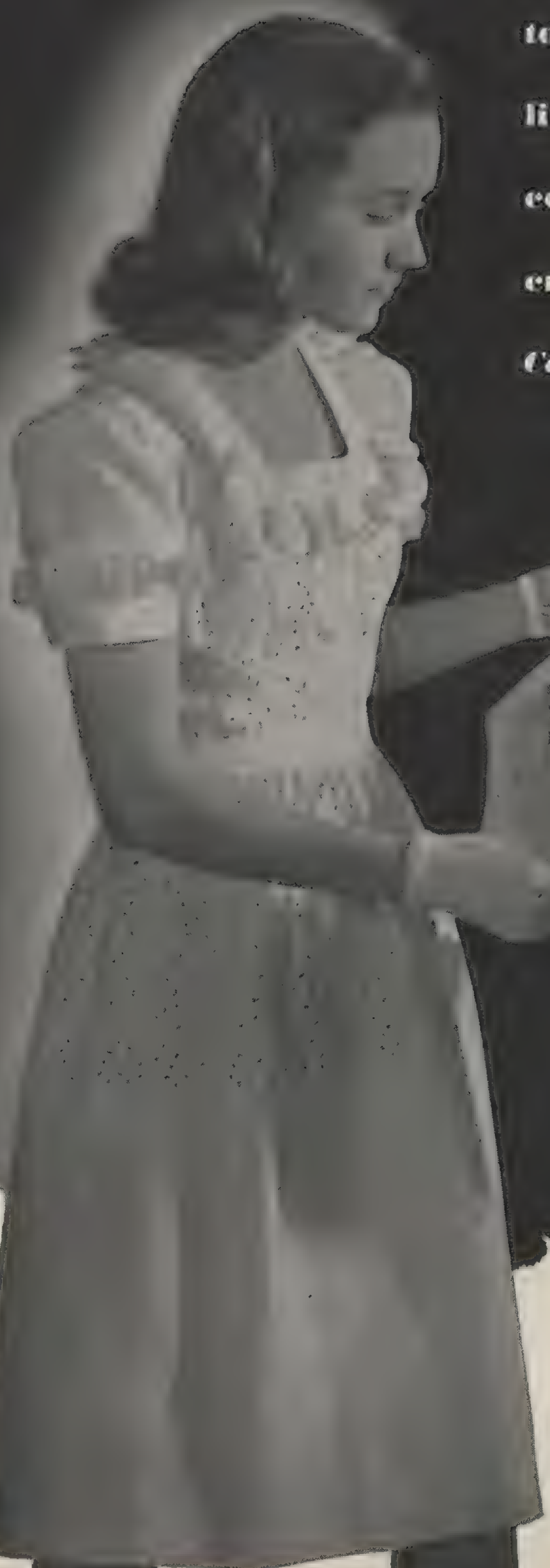
DIANA LEWIS, MGM star,
wearing Mabs Pliant-Ease
Aleutian Flower-Print Swim Suit

MABS OF HOLLYWOOD

He joined the Navy to see the world...

...and what does he see? Plenty! If you want to stay in command you'd better be a cheerful little eye-full when he hits home port! He'll be completely scuttled when he sees you in this crisp, cool new Carole King.

Carole Kings are priced from about $6.50 to $15.



Carole King

DRESSES FOR JUNIORS

Illustrated:* "MATCHMAKER"** ***Notice the low square neckline on this White Corda Pique dress with wide eyelet embroidered bands. Sizes 9 to 15. About $13.

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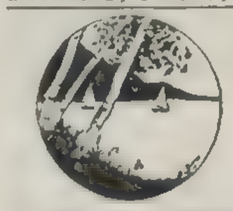

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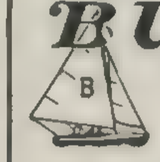

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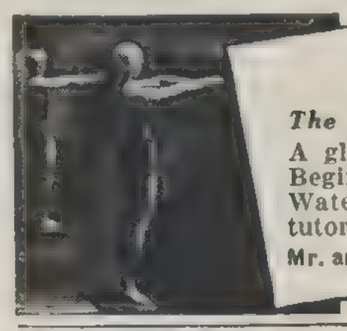

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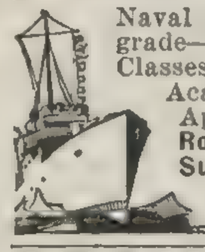

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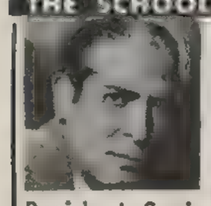

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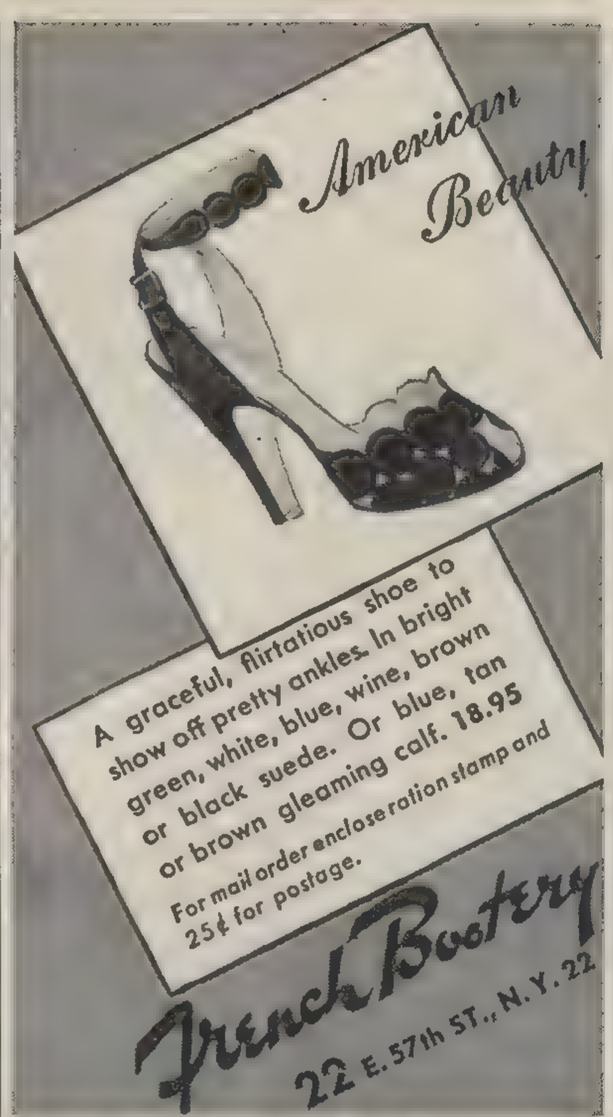

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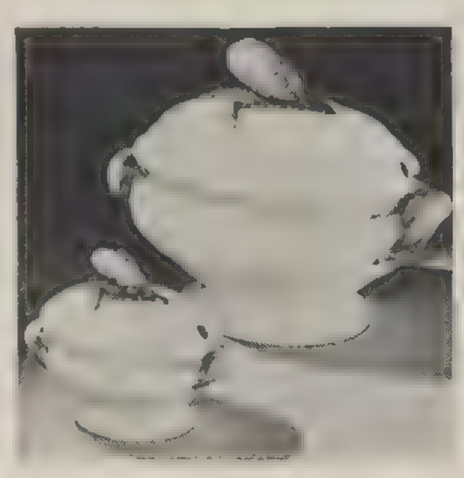

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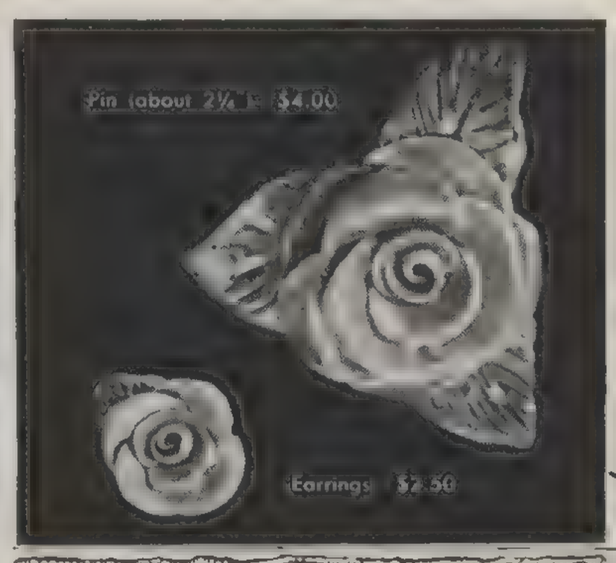

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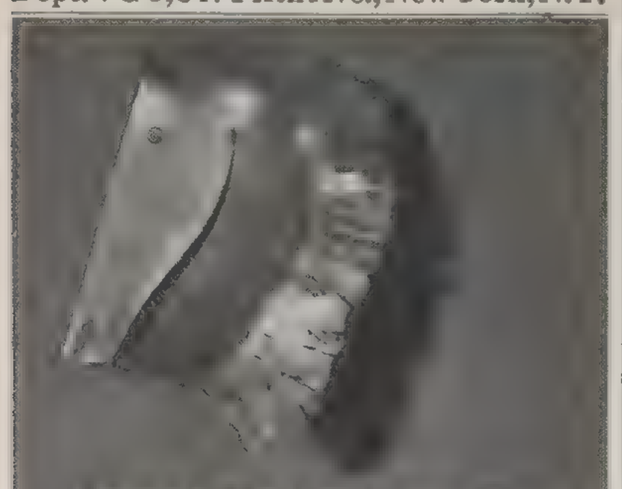

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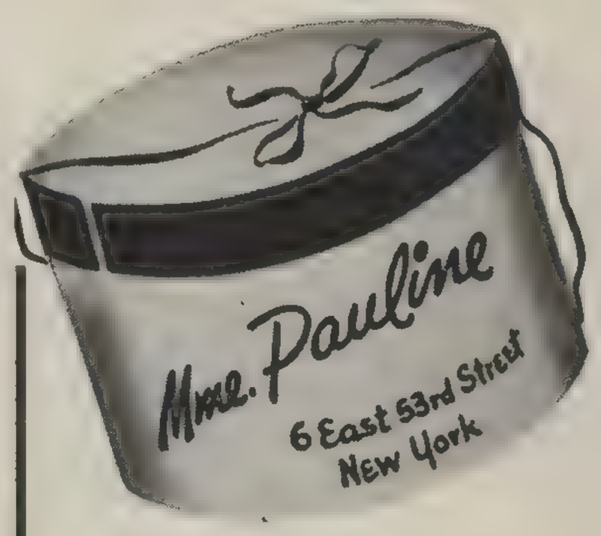
Summer Schedule for Furs. It may seem inconsistent to talk about furs in the month of May, but Horovitz of London, with an eye to the coming autumn, believes—and we agree—that this is a practical time for remodeling and treating winter-worn fur coats. Besides, the special beauty régime to the skins—a special "water" for ironing nutria, the top-blending process for mink—he cuts and fits like a tailor. No luxury tax on remodeling; his prices are fair, and worthy of the fine workmanship. His shop at 547 Madison Avenue is air-conditioned; you'll enjoy the quiet atmosphere, and, next autumn, the reward of a good-as-new fur coat.



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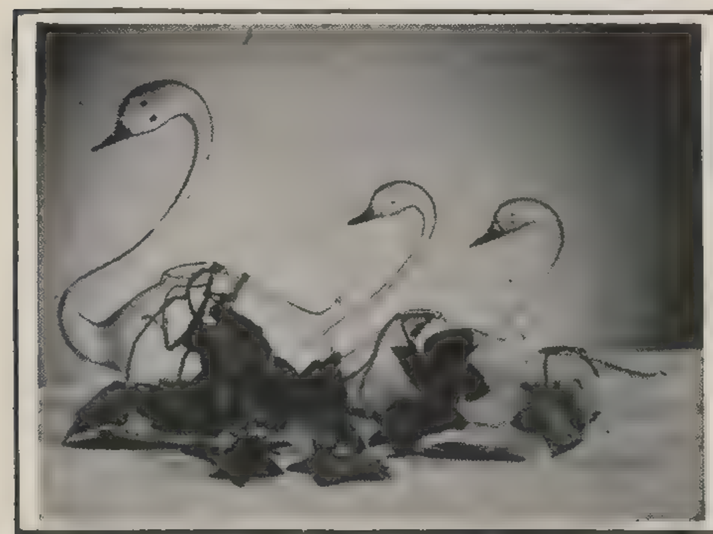

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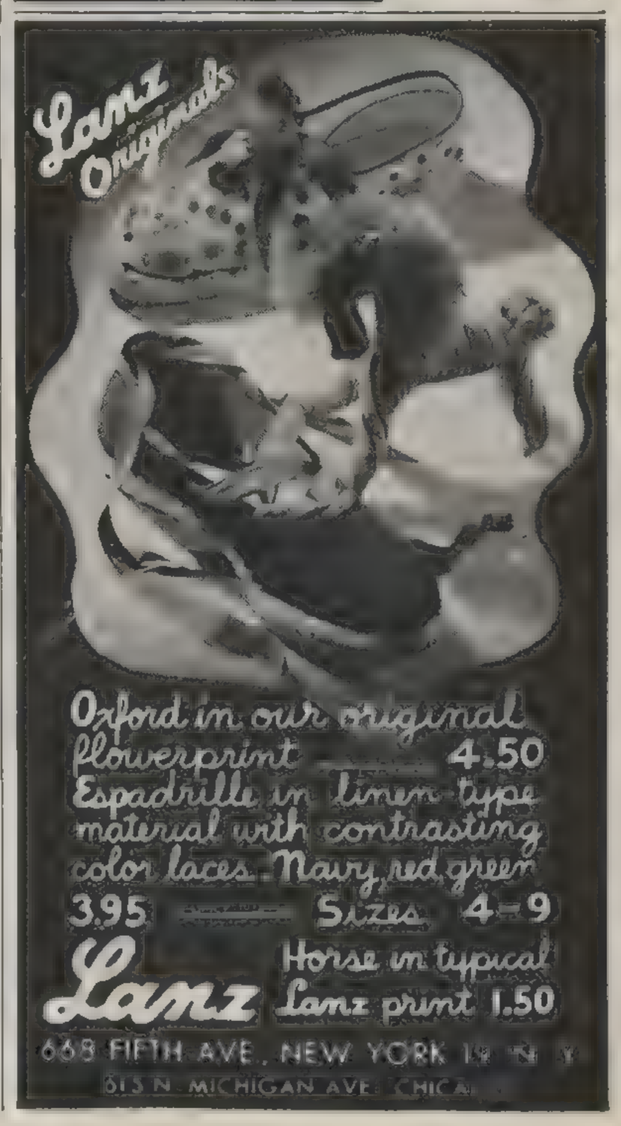

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Circa 1850, during the genteel Victorian days, these two jars were used for herbs and elixirs. Today, they are a collector's find. This porcelain pair, with hand-painted palm-tree design and Latin labels, is from the collection of apothecary jars at Alfred Orlik's, 421 Madison Ave. This pair, $75.

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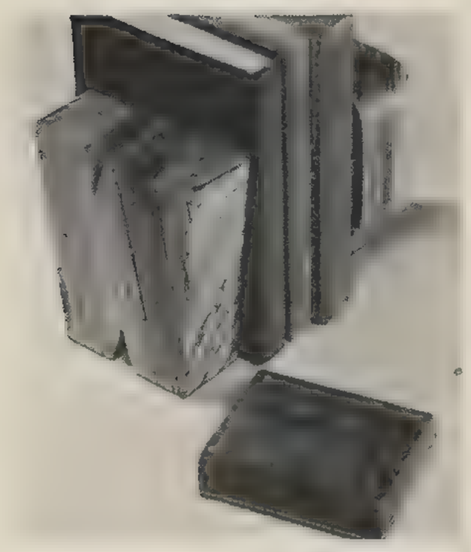
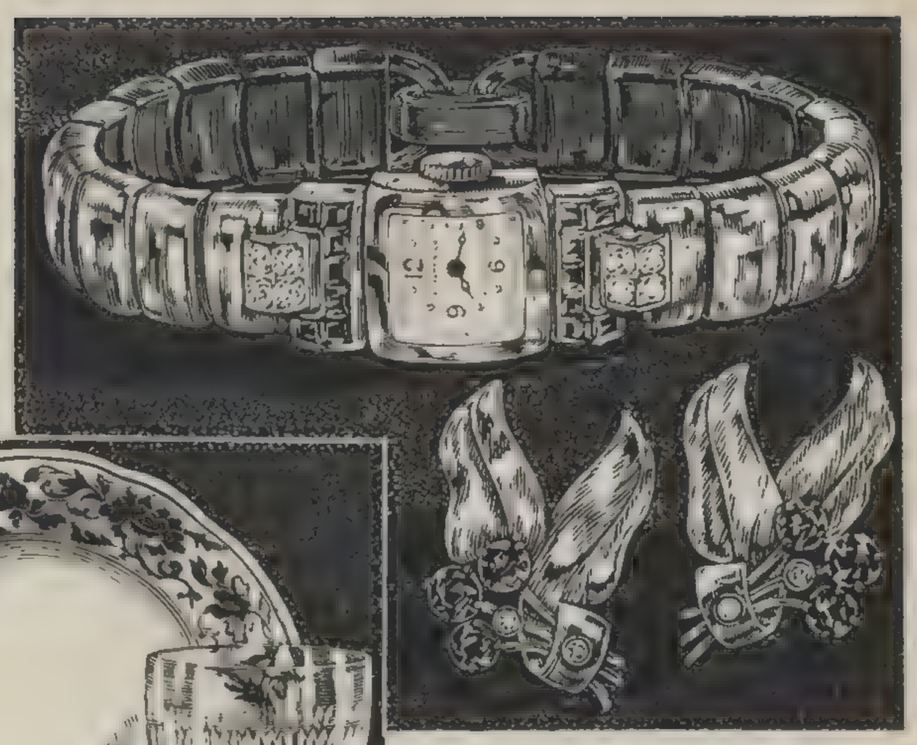
Cotton picker



Initials, Please—all three, if there is a middle name, to mark the cigarette box. For the book-ends, the first and last. Cut from one block of zebra wood, the initial book-ends (6½″ high, 2″ thick) are $10.50. The leather cigarette box (4½″ x 3½″), hand-tooled in gold, is $4.50, and with monogram $5. Both from the Salt and Pepper Shop, 445 East 86th St., New York 28.

Airplane Stamp #1, is well spent for this pair of kid pumps. The leather-laced vamp is a luxe variation, so hard to find in a classic style with closed toe and heel. In navy-blue, brown, or black. $14.95. Mooney & Gilbert, 35 West 57th St. (Sizes range from 2½ to 12; in width from quintuple A to C.)

BAKER



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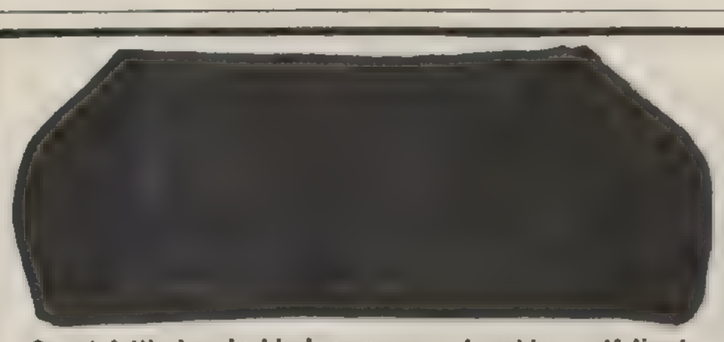

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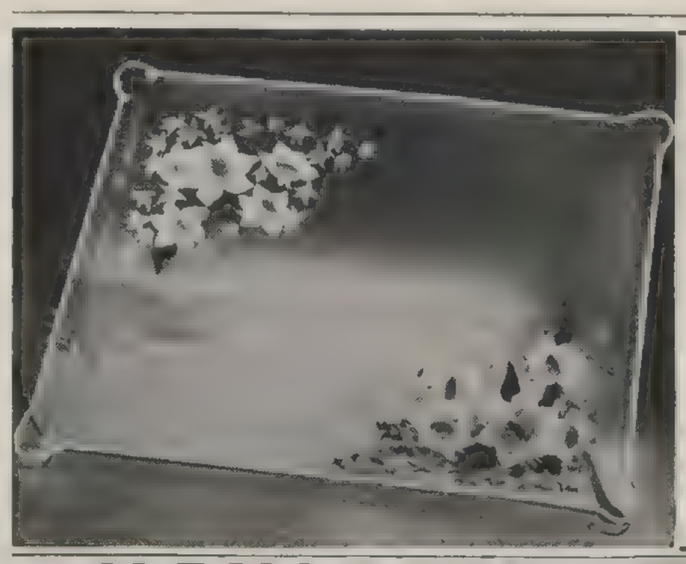

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Shop Hound

Cotton picker

A Polka-dotted Summer... this dinner-dress for small evenings. We found it at Chez Rosette, the delightful shop of Mrs. Pleasants Pennington. She shares our enthusiasm for the slim silhouette of this spun rayon dress, the cap-sleeves, and the décolletage stopped by the faille bow. The price-tag reads only $17.95. The address 10 East Fifty-sixth Street.

Summer Shade. Now is the time to think about a large shady hat. We found it for you at Maretta Feeley, 6 East Fifty-third Street. Small wonder her following go year in year out; she sends them out looking their best. This hat, with a brimful of flattery, comes in a delicious pink straw. $35.

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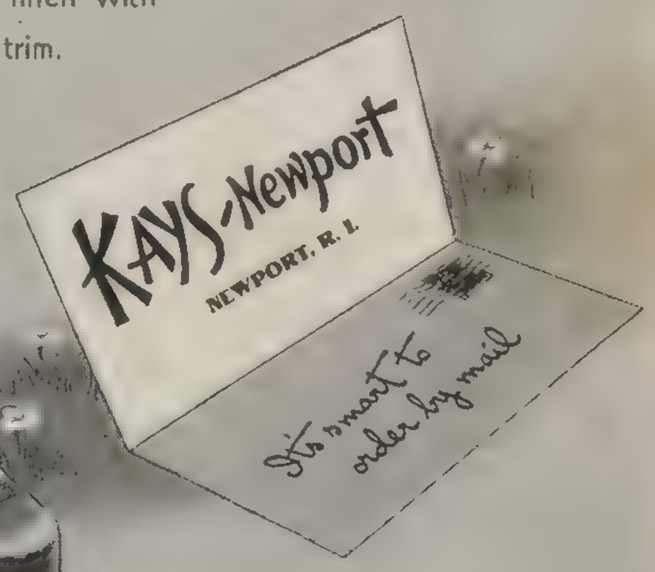

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WAR-CHANGED PUERTO RICO

High pay, overcrowding, busy Americans, alter the ways of an easy, sleepy island

WITH the coming of the Army and Navy to Puerto Rico, came hordes of civilian workers, who built camps, gun emplacements, Navy Yards, and other installations of war on this once peaceful, tropical island. These necessary changes have turned Puerto Rico into a fortress.

The military descended upon an already overpopulated island like a horde of locusts. The Puerto Rican civilian, whether he be the lord of a *centralle* or a poor peon, is bound to have felt the changes. Before the war, the Puerto Rican lived to cultivate sugar and to make rum. The wealthy had everything and wanted for nothing. The poor had nothing but the saving grace of simple tastes.

A few palms could quickly be fashioned into a *bohio* (house), which would withstand the tropical suns and rains for five to ten years. Cocoanuts were at hand for the asking. A little scratching in the ground by the women would suffice for the tillage of a cassava. The few necessary economic staples that could not be taken from the earth itself were obtained at the *centralle*, in exchange for the weekly pittance.

With the war and the military came well-dressed American personnel; with them came the high wages that have struck a staggering blow to the status quo of Puerto Rican economics. Supply and demand went through a transition with which no remedy could keep pace. The girls working in offices began earning good salaries; therefore, they immediately acquired amazing wardrobes. After office hours these girls blossomed into lovely señoritas who naturally attracted the military, and, to the utter confusion of their Puerto Rican swains, seemed to be completely bewitched by the Army and Navy. This naturally caused jealousies difficult to eradicate. The Puerto Rican dandy is without parallel; his dress is amazing; he drives around in bright-coloured cars, ranging from a two-toned purple effect to a solid-colour job in bright pink; and he is unaccustomed to having his women taken away from him.

The days of routine work and rest were gone—no longer could a man plan for a sugar crop in his working time; drink rum and pit roosters against each other in his playing time. Sugar is the most important thing on the island, and, because of the high profit on it, no appreciable amounts of other farm products are cultivated. The only cattle that are raised extensively are work oxen. Since the war, shipping has been a major problem; not only has there been the submarine menace, but many ships had to by-pass *(Continued on page 90)*

WAR-CHANGED PUERTO RICO

(Continued from page 89)

Puerto Rico for the more active fronts. The amount of available shipping space has been further decreased by the needs of the Armed Forces. No more cars come in for local use; few trucks or farm apparatus.

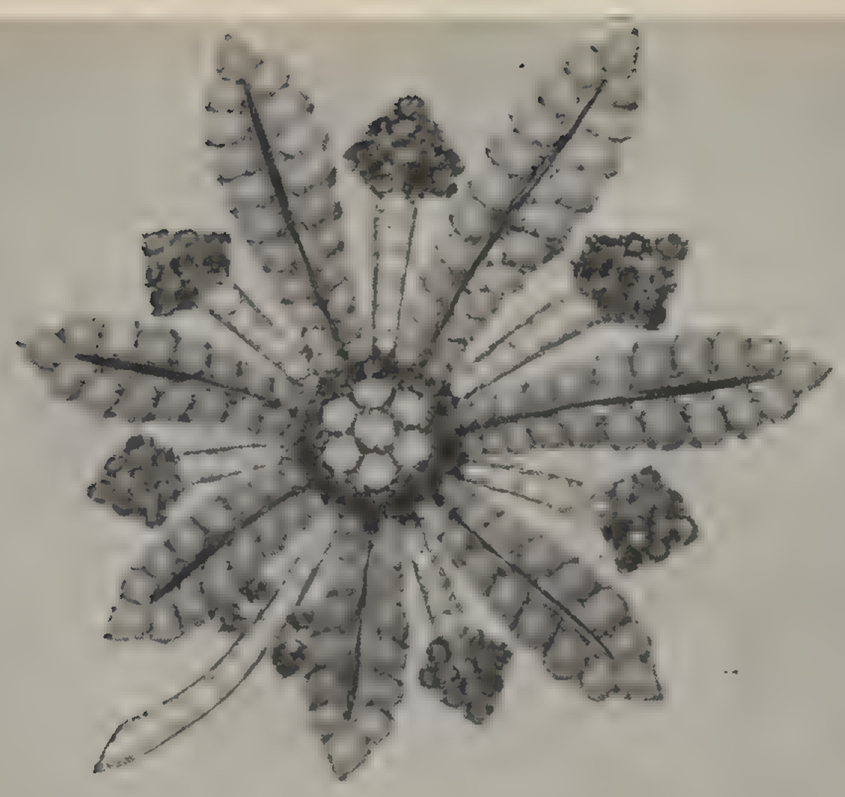
The somnolent air of deliberation that has long characterized Puerto Rican life has had to give way to a haste that is unbecoming to its people. This haste, brought about primarily by the war, has, however, not changed the living conditions of the poor. Although in its wisdom, the United States has built two huge and commendable housing projects—the Eleanor Roosevelt and the San Patricia developments—there still remain areas that can only be likened to running sores; in particular, El Fanquito and La Perla. There, the natives are born, mate, and die as squatters in the flats, swamps, and morasses. Their houses are thrown together in the sketchiest imaginable fashion.

The price of a life in Puerto Rico varies as much as the cost of a piece of cloth. The price of cloth depends upon its texture, fabric, and workmanship; that of a man's life on his economic and social position. The lower in this scale, the lower the price becomes. As one picks up the paper and reads of the knifings and murders that are committed among the classes lowest in the economic field, it makes one speechless. The reasons for these battles are common ones—money, women, jealousy, and, especially, politics, which, like cockfighting, is as essential to the Puerto Rican as breathing.

Puerto Rico is a land of easy good times, easy friendships, and an artificial gaiety, fostered by the insistent demands that go hand in hand with war. Good rum can be had for as little as one dollar per bottle; hence the shortage of other, imported liquors is not felt.

A traveller arriving in San Juan could not find more affable places than the night-clubs (about five) which cater to the man with money. They have good music, entertainment, and a bit of gambling thrown in. These are largely frequented by officers of the Army and Navy, and on Saturday night by Puerto Rican socialites. On the other hand, there is a number of dives located on the waterfront, the conglomerate of which is known as "Skid Row," operating to separate the unwary sailor or soldier from his monthly pay.

War has changed the old ways in Puerto Rico, but one thing it has not changed. Today, as of old, the Puerto Rican dead, whether they be babies or ancients, are carried down the highways in an open funeral procession. No vehicles of any kind are used; the coffin is borne on the shoulders of the mourners, and all walk to the cemeteries.



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MAY 1, 1944

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JOFFÉ

ON THE COVER. Cotton Town Suit, typical of the confident, competent cottons shown in this issue—cottons adapted to all degrees of formality and Fahrenheit...Hope Skillman's upholstery-striped chambray jacket, buttoned with near-moonstones; rayon crêpe skirt. Adele Simpson design. Sizes 10 to 16. Under $50. Saks Fifth Ave. Rich's; Neiman-Marcus. Jewels by Van Cleef and Arpels. Complexion-tone: Westmore's "Overglo"

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AT THE MUSEUM OF MODERN ART, a visitor stands before a photo-mural of one of Norman-Bel Geddes' war manœuvre models—this, a minute reconstruction of the Battle of Orel, photographed, and enlarged to museum-wall size. • Guatemalan cotton jacket, sheer rayon crêpe skirt. Adele Simpson design. $70. Saks-Fifth Ave.; Garfinckel's; L. S. Ayres

Unexpected Cottons

OF course, you expect cotton in the summer in the United States. After all, for four or five months most of the country has a tropical climate. The old reasons for wearing cottons, coolness, washability, inexpensiveness...their easy-does-it quality... still hold. But this is a cotton season in a special sense. The truth is the designers have designed cottons as they would crêpe, woollen, satin. And that's the way you'll wear them. You'll treat them with more respect. Wear them with more pleasure.

YOU MIGHT NOT EXPECT COTTON to be so self-possessed on a city street. But look at the girl on the cover. Not a rumple, not a wrinkle, not a trace of "country" about her beautifully-shaped blue-and-white striped jacket with the jewelled buttons. Her skirt is dark rayon crêpe...true, too, of the Museum visitor across the page in a Guatemalan cotton jacket. Here the cotton is dyed in strong, bright colours. Its heft and surface handled like wool. This is the cotton that takes so well to the narrow silhouette.

YOU WOULDN'T EXPECT COTTON at an important luncheon. But look on the next page. The dress is not a silk crêpe...but cotton...big pink roses widely spaced against black. The real surprise is in the beautiful fitting. Tiny buttons to the waist in back. Tucks and gathers that obviate even a belt. The carefully tailored piqué suit on page 98, which could just as well be in silk shantung or faille, but which gains excitement and interest *because* it is piqué buttoned with rhinestones.

YOU'D NEVER EXPECT COTTON to be cut with the slim, formal elegance of lace or brocade. But look at page 99. Bouffant sheer cottons are no news. Neither is gingham pailletted. But, assuredly, eyelet cotton, so simply designed, is unexpected. See the bustle-back gingham on page 111, the short dinner-dress, page 98. These cottons you'll *dress for* with your jewels, your most sleek coiffure...THE UNEXPECTED COTTONS

JOFFÉ

Designed like a Silk Print
SEA ISLAND COTTON
Big pink roses on black. Dress designed
by Joseph Halpert. Sizes 10 to 16.
$35. Bergdorf Goodman; Bullock's Wilshire

JOFFÉ

Designed like a Silk Paisley

SEQUINNED COTTON PAISLEY

Short dinner-dress, with
red and green sequins. Seaman Schepps jewels.
Sizes 10 to 18. $35. Jay Thorpe; Montaldo's

• Coiffure by Michel of Helena Rubinstein

MORE UNEXPECTED COTTONS ➡

Designed like a Printed Jersey
BALLOON CLOTH PRINT
Short dinner-dress in a stylized red-and-black print. Townley design. Sizes 10 to 16. $23. Altman

Designed like a Silk Shantung
COTTON BIRD'S-EYE PIQUÉ
Crisp afternoon suit. Short, collarless, sleeveless jacket. Rhinestone buttons. Capri design. Sizes 10 to 16. $40. Altman

Designed like a Checked Jersey
COTTON MULTICOLOUR PLAID
Low neck, sleeveless. Piqué collar and cuffs. An Adele Simpson design. Sizes 10 to 16. $35. Altman

• All Cotton Gloves by Dawnelle

JOFFÉ

Designed like a Silk Brocade
SEQUINNED EYELET COTTON
Summer dinner-dress dusted over with silver sequins. Charles Armour design. Sizes 10 to 18.
$145. Milgrim. Tiffany jewels.

The lifted shoulder

FIRA BENENSON SHRUGS A SHOULDER

...Lifts shoulders *up*, not out, with shirring, pleats, pads.
Lifts spirits, and the vertical lines of the Benenson silhouette.
Left: Shirred-up shrug, on a formal black silk dinner-dress.
Centre: Double-pleat raises shoulder of long Etruscan silk print.
Right: Winged pads lift black taffeta jacket, worn over wool dress.
All are Bonwit Teller Originals by Fira Benenson

HENRI BENDEL ACCENTS A SHOULDER

...Draws shoulders up with steep banks of feathers,
widens shoulders with a flange of lace.
Left: Out-thrusting shadow of stiff black Alençon lace—
on a bustle dinner-dress of black silk chiffon.
Right: Burnt ostrich shoulders on short silk dinner-sheath.
These are both Henri Bendel Originals

RAWLINGS

Let it show. The more a hat shows, the better. Incoming hats are trimmed, brimmed, bigger; something to show off. Above—two hat portraits called "Sargent Sailors" by their designer, Mainbocher. Left: Centrepiece hat of black straw, densely ruched with soft black tulle, borrows a ladylike air. Right: A garden plot—this hat of purple straw, velvet violets, sweetpeas. All jewels: John Rubel.

Madame, your hat is showing

And you want it to show. Your new hat should be the showpiece of your silhouette—a showpiece of flowers, ribbons, feathers. The non-committal era of hats is over. A new hat era of eloquence begins. Opposite: Mainbocher's design for the newly-important head—a hat of white lissé straw, with a rise of black wings. Sleek coiffure caged by veiling. Ruby-and-diamond clip-necklace by John Rubel.

Five centuries of ballet On these pages, four ballet dancers pose on an antique stage of ballet memorabilia—part of George Chaffee's fine collection, which figures in the "Five Centuries of Ballet" exhibition now at the Wildenstein Galleries for the benefit of the French Hospital. In counterbalance above: Kathryn Lee and the collector, Mr. Chaffee, two principal dancers in the new light opera, "Helen Goes to Troy". . . . Miss Lee wears a black silk chiffon dinner-dress; Hattie Carnegie Original. Jewels by Harry Winston.

Sono Osato, ballerina of "One Touch of Venus," and her young apprentice, Patricia Schaeffer, pose against curious items of the Chaffee ballet collection. Among those here shown are the rare original drawings by Daniel Rabel of costumes created for, and worn by, ballet-amateur Louis XIII.; and the elegant airy figures, sculptured by Barre, of dancers Fanny Elssler and Taglioni. . . . Miss Osato's short black lace dinner-dress is a Henri Bendel Original. Jewels by Van Cleef and Arpels. Satin ballet slippers by Capezio—for dancing, or dinner at home.

H. R. H. The Princess Elizabeth, of Great Britain

A Portrait by H. R. H. The Duchess of Kent

REPRODUCED BY PERMISSION OF H. R. H. THE DUCHESS OF KENT

Britain's Heir Presumptive

AS H. R. H. PRINCESS ELIZABETH COMES OF AGE...
A LONG LOOK BACK AT ENGLAND'S RULING QUEENS

BY D. W. BROGAN

THE coming of age of Princess Elizabeth has reminded us of the rôle of the monarchy and of the special place that women monarchs have played in English history. There are still alive millions of people who were born in the reign of Queen Victoria (I was myself) and millions of people who were not only born in that reign, but who took the change from a Queen to a King very hard. (Did Sherlock Holmes ever get used to the change and fire a royal monogram "E.R." into the walls of his little country place with the old bravura that he had shown in Baker Street? I doubt it. He was an eminently Victorian figure, as well as an eminent Victorian.)

Mr. S. C. Roberts has well conveyed to us the shocks suffered by true Victorians in the new Edwardian age, and Mr. and Mrs. Farjeon have told the same story in admirable verses:

"Now the penny stamp is scarlet
And the ha'penny stamp is green—
How different from the days when Queen
Victoria was queen."

But these amiable sentimentalities must not blind us to the great historical importance of the reign of Queen Victoria, the reign in which the modern British monarchy was born. It is to the crown as sixty years of Victoria's reign changed it, that Princess Elizabeth is heiress.

We see, from the spectacle of modern Europe, how difficult is the rôle of a monarch who is by ancestry, or taste, or necessity, a partisan. And if the heir of William IV. had been not an innocent and attractive girl, but her detested uncle, Ernest Duke of Cumberland, would the monarchy have stood the many strains of nineteenth-century England? Even had we nothing else to rejoice in, the separation between England and Hanover brought about by a happy difference in the laws of succession would be cause enough.

Earlier queens had had a more mixed reception than the girl, just of age, who in 1837 began the longest reign in English history. Of Matilda, all that we remember is that she had to escape from Oxford Castle in a white robe to camouflage her against the snow. There is not much else to know about her as she was a Queen claimant, not a Queen regnant. And the next Queen, Mary I., is much better known as "Bloody Mary" than by her formal style. She was, in her own way, as determined to be good as ever Queen Victoria was. But odd as was the family life of the sons of George III., it was not as odd as the family life of Henry VIII. Mary had to execute her cousin, Lady Jane Grey, imprison her sister and heir, Elizabeth, marry, in Philip of Spain, a consort very unlike Albert, and burn a good many of her subjects.

And Elizabeth, if her reign was, in many ways, the most glorious in English history, and if she was one of the most remarkable rulers of her age and country, yet had a public and private life punctuated by violence. She was in frequent danger of assassination; she had found herself forced to execute her cousin Mary, Queen of Scots, as well as her own admirer, the Earl of Essex, and many more. She had to accept, as heir, the son of her royal victim; and, at her death, she had outlived a great deal of her popularity, if not her glory. She never knew such an apotheosis as the Jubilees of Victoria. Of Mary II., we can say little, except that she was the better, but lesser half of William and Mary; and of sister Anne, that she is better known for being dead than for the glories of her reign.

NO, it is with the accession of Queen Victoria that the great change comes. Of course, it did not come at once. Perhaps Queen Victoria never fully understood how great the change *(Continued on page 148)*

Marlene Dietrich G. I. SIREN FOR

HERMANN

USO CAMP SHOWS

DESTINATION—unknown. Luggage—fifty-five pounds. Appearance—half G. I., half siren. Accomplishments—you should ask; and besides, she plays a musical saw. That was Miss Marlene Dietrich when last civilian-seen.

Soon, Someplace, an eager audience of uniformed men is going to see a USO show (on the desert, or in the snow, or over bomb-rubble) starring MISS MARLENE DIETRICH—IN PERSON! And how she will manage to climb aboard a primitive stage looking as though M.-G.-M's wardrobe had just built her—is quite a story.

You see, in the first place, Miss D.'s beautiful head is a very well-organized one. And that's why she didn't quail when the USO Camp Shows told her that fifty-five pounds of luggage was all she could take. *All.* The moment she heard that she could go abroad (she'd been entertaining the boys stationed here), she started her efficient planning. Miss Dietrich is definitely not the type Service men like to think of clad in a bungalow apron. In fact, she is probably the sequin's best friend. So her luggage had to carry glamour with a capital G. And she had to remember that there would hardly ever be any pressing irons, laundries, hair-dressing salons—or other girls from whom you could borrow a bobby-pin. Also there was that Destination Unknown problem, and she had to be prepared for winding up equally comfortable in any latitude, sweltering or shivery. She became very chummy with a scale.

What she wore, and what she packed, you see at right and below. Besides that, she took three months of cosmetics, packed in light plastic, and labeled hugely in vivid nail-polish letters (dressing by flashlight can be murkily confusing). Her cosmetic bottles were packed in khaki-drill shock-proof cases. And she had made a special soap to lather in practically no water—to keep her fabulous hair silkily flying.

SHE WEARS the handsomely-tailored jacket of her official Camp Shows uniform; officers shirt and tie; and what she claims are her first pair of slacks. ("I always wear men's pants.") The hat is her own invention ("I don't like to burn my face."), contrived by John-Frederics—and vastly flattering, as well as practical. She will wear it only on her off-duty hours. Her shoes are the regulation Oxford, and on her it looks good. She tried to buy boots for probable mud—but the arches of those famous feet were *too* arched.

SHE TAKES WITH HER two long sequin gowns, slit to the knees, and guaranteed whistle-bait. Four *short* sequin dresses. A strapless brocade affair. Slippers of transparent Vinylite. Grey flannel men's pants. Silk-lined cashmere sweater by Mainbocher. Tropical uniforms. Oh—and lingerie

Bustle-back cotton. Afternoon-and-summer-dinner gingham takes a bustle, prophetic of the shape of clothes to come. This black-and-white checked gingham dress has a V-ripple of red at the back. Wear it for summer cocktails, or dinner on the roof; brush your hair coolly off your neck, and add to back-interest with a jewel. Dress by Adrian. $70. Bonwit Teller; Harzfeld's; Nan Duskin; Vandervoort's. Coiffure by Christian Frederick Jungst

RAWLINGS

Under the milliner's rose. Another of the full-blown, beautiful milliner's hats which look so new above the straight-and-narrow line. This is a slanting saucer of white straw braid, filled with pale yellow silk chiffon ruchings—a yellow milliner's rose spilling over the eyes. Wear it with the simplest town black. Hat by Walter Florell. $50. It's at I. Magnin; Carson Pirie Scott; Himelhoch's. Diamond-and-ruby jewels by John Rubel

RAWLINGS

Cover-up cottons

TONI FRISSELL

Day-shirt, city version Part of America's growing favour for covering-up in cotton (shared now for a long time by the Indians, Burmese, Persians, Arabs). This cotton shirt-and-skirt is the summer commuter's delight. The shirt is red-and-black plaid. The skirt is black Everfast cotton. Sizes 10 to 16. $25. Lord and Taylor; Bonwit Teller, Philadelphia; and Marshall Field

• Dresses on both pages are Joset Walker designs

⬅Day-shirt dress *(opposite)*

Day version, feminine version of a man's night-shirt...and a fine, fresh look for summer cotton. Its neckband neck is like a man's shirt without a collar. Its wide sleeves are bracelet-length. Its seams are as straight as a child's doll dress. The long fringed red cotton sash pulls it in to a narrow waist. In sizes 10 to 16. $20. From Lord and Taylor; Jordan Marsh; Frost Brothers

TONI FRISSELL

More sun-and-air fashions ➡

The sunny (sea) side

TONI FRISSELL

In these sunny seaside pictures are Vogue's nominations for this summer's "Best Bathing-suits," cut on quite different lines. For the very slim (large picture opposite), the bra-top and short shorts. For the rounded, smooth-shouldered figure...the strapless princesse bathing-suit. 1. A pretty suit for a pretty figure...strapless Roth chintz with Everglaze finish. Stay-up top. Sizes 10 to 18. $11. Arnold Constable; Seidenbach's. 2. Absolute minimum suit for maximum sun. Pink-and-white polka-dotted piqué. Sizes 10 to 16. $10. Peck and Peck; J. W. Robinson. 3. Dry-land sun bait. (Left) Rose linen wrap-around skirt; $10. Bra and shorts of Hope Skillman's spun rayon trumpet-vine print; $18. (Right) Surf-caster wears a draped skirt, bare-top dress of spun rayon. $30. Both: 10 to 16. Lord and Taylor; Carson Pirie Scott. ⇦ **Opposite.** Mrs. William Weaver, jr., of Philadelphia, with her daughter. Mrs. Weaver, in Tina Leser's sleek suit (with sarong-shorts). 10 to 16. $18. Lord and Taylor; Neiman-Marcus; Bullock's-Wilshire.

1

2

3

Cottons-by-the-sea

1

2

4

3

TONI FRISSELL

1. When your beach route lies via the village—wear a dress that can pass muster both places. Perhaps a bright, dark plaid. Like this Hope Skillman cotton with a shoulder halo. 10 to 18. $18. Kane-Weill design. Best's; Harzfeld's. 2. Snow-white piqué stamped with feathery black pine boughs and magnolias in a simple button-front play dress for the beach. Patent leather belt. Sizes 10 to 20. About $7. Sacson design. Gimbel's; The May Co., Los Angeles. 3. The sand is bright with such as these. (Left) Sea-green chambray. Persian-printed. Each sleeve just a roof over a bare arm. 10 to 20. $18. Star-Maid design. Milgrim. (Right) Red-striped white chambray. White cording at the neckline and pockets. 12 to 18. $8. McKettrick Classic. Arnold Constable; Filene's. 4. How many times around the beach is a mile? Stroller pinafore with ruffle-lined pockets. Pretty yellow printed Peter Pan cotton. Sizes 10 to 20. $7. Queen Make design at Altman; Carson Pirie Scott; J. W. Robinson.

• **Opposite:** Leave your arms and back bare for the sun's rewards. Give them liberty for medicine-ball, shore-line fishing, in a blue-brown-and-white checkerboard. Airbeam cotton. Everglaze finished. 10 to 18. $7. Tom Boy design. Best's

• ALL THESE COTTONS HAVE BEEN LUX-TESTED FOR COLOUR-FASTNESS, SHRINKAGE

Before bandwagons

A vanguard of four men and two women....
the discoveries of today,
they are the headliners of tomorrow

SAUL STEINBERG: Roumanian-born, Italian-educated (he has a degree in architecture from the University of Milan), thirty-year-old Steinberg came to the U. S. in 1942. By 1943, his drawn comments on everyday life had appeared in many of America's magazines; he rivaled the big three: Thurber, Arno, and Bemelmans. Today his drawings continue to appear in *The New Yorker*—are almost all signed "Steinberg China," for he is currently an Ensign, U.S.N.R. Essentially a satirist, he makes blueprint precise drawings of what he sees and thinks, but it happens that he sees differently than the ordinary man—and funnier. His water-colours in dreamy and superior Victorian *décor* shades are as sorrowfully sad and symmetrically detailed as his pen-and-inks.

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"We sent too little and too late
To save ourselves, to save the Dutch,
Because, unconscious of our fate,
We'd sold the enemy too much."

SAGITTARIUS: Ten years ago, she was an actress winning applause both in America and Britain. Concurrently she wrote verses. They were topical and gay, critical and astute. She had a small, but devoted public. Then her perfectly-paced, barbed-wire verse on the times appeared in London's *The New Statesman and Nation*. In 1940, *Sagittarius Rhyming* was published; *London Watches* and *Targets* followed. These are her verses, her personal crusade against chicanery—derisive, bland, and pointed with terrible irony. Few of her readers even know that she is a she, the wife of a distinguished actor.

LEON BARZIN: For almost twenty-five years, Brussels-born, New Orleans-educated Leon Barzin has been a practising musician. For fifteen years, he has been musical director and conductor of the National Orchestral Association, working for the laboratory development of young American musicians and for one practical dream—national civic centres. Today at forty-four, he has trained over 1,500 instrumentalists; experimented with opera, the dance, concerti, crusaded for American composers, conductors, artists.

GRAHAM GREENE: Britain's Oxford-educated Graham Greene is a master story-teller of thrillers, featuring spies, British gangsters, Fifth Columns. At thirty-nine, his British public is large, his American suddenly booming. In books notable for their deft and breathless plot manipulation, their expert probing into the abnormal, their preoccupation with religion and personal economics, and their terrifying revelations, the monstrous implicit in the prosaic, he transforms the thriller into intellectual and titillating literature. Since the war's outbreak, he has been living his "entertainments," as he subtitles them, for he has been engaged in confidential business by the British Government. *The Labyrinthine Ways, The Confidential Agent,* and *The Ministry of Fear* are among his books; *Brighton Rock,* from which this excerpt was taken, is his masterpiece.

"....She opened the kitchen door boldly, and there at the head of the basement stairs was Dallow and the red-haired bitch, the woman he'd called Judy. They stood with lips glued together in an attitude of angry passion: they might have been inflicting on each other the greatest injury of which either was capable. The woman wore a mauve dressing-gown with a dusty bunch of paper poppies, the relic of an old November. As they fought mouth to mouth, the sweet-toned clock sounded the half-hour..."

DIANA TRILLING: Two years ago, Manhattan-born, Radcliffe-educated Diana Trilling was merely a critic's wife. Her husband. Lionel, wrote for several of the more advanced weeklies. One day his telephone rang. *The Nation* needed someone to write brief fiction notices, did Mr. Trilling have any suggestions? "Why don't you suggest me?," queried wife Diana. "Why?" questioned husband Lionel. "I hate trash." Today, Diana Trilling's weekly "Fiction in Review," in *The Nation,* has an appreciative public. With a devastating phrase, she lampoons publishers' hortatory blurbs, pinks inflated literary reputations. The body of her work is slender, but stamped with her own strength, validity, and logical good taste.

"We have a tendency to forget, nowadays, that in the long run what really counts about a novel is the story it tells. 'To create a world' is not only to evoke the emotion or atmosphere that surrounds situation, but to create situation itself, in some of the dramatic suspense of actual; and observation, sensibility, documentation, however fruitful they may be as adjuncts to a story, are no substitute for action and plot. But the sin of telling us everything except what happens is certainly never the sin of our best serious writers, only of our next-best serious writers; and it is never the sin of frankly commercial writers. The addiction of even the educated public to detective stories can be explained quite simply by the fact that thrillers are our most readable books; naturally they will be the most read."

HENRY MOORE: Last year, two tightly-rolled tubes arrived here by Clipper. They held some forty drawings in pen, ink, chalk, and watercolour, recent work by Britain's top-flight sculptor and draftsman, Yorkshire-born, forty-five-year-old Henry Moore. Shown at Manhattan's Buchholz Gallery, this work caused critics to acknowledge that Moore was shifting "the focus of modern art development to England." He has been called an abstractionist and a Surrealist. Everything he creates, sculpture or drawing, is monumental. His recent drawings are of air-raid shelter life. Singly, in reclining groups, seated, in serried rows Londoners people his pages, their features diminished to obscurity and abstraction, but their sheeted shapes retaining a listening immediacy, the potency of subtly masked figures in some classic Attic tragedy. His colours are seen only in weather-beaten natural stone or Greek ruins.

DRAWING BY MATISSE

The Revolution in Drawing

BY FRANK CROWNINSHIELD

The Museum of Modern Art Exhibits Over Three Hundred Drawings by the Master Draftsmen of the Past 50 Years

ONCE more the Museum of Modern Art has made æsthetic history; this time with a show of modern drawings by a hundred masters.

The exhibition is divided into three principal categories—sketches, studies for paintings, and carefully finished drawings—and will remain current at the Museum until May 11, when it will be dismantled and sent on a tour of the country. On the Sunday after its opening, 3,150 people visited the Museum, the greatest day's attendance there since the attack on Pearl Harbor.

This extraordinary evidence of interest in the modern art movement seems the more remarkable if we recall that, only thirty years ago, at the memorable Armory Show in New York, America was wholly uninformed concerning such modern French masters as Seurat, Cézanne, Lautrec, Van Gogh, Gauguin, Redon, Matisse, Picasso, Bonnard, Segonzac, Derain, and Dufy (all of whom are represented in the present show). Those were the men, in Paris, who, with a good deal of *fanfare*, had succeeded Manet, Degas, Monet, Pissarro, and Renoir.

But, in those thirty years—despite the assurances of so many old-line critics that "Cézanne could not draw"; "Matisse can not paint"; "Picasso is a paranoiac," and so on, ad infinitum—America has now completely and gratefully absorbed the masters whose works they viewed, with such apprehension, at the Armory. We can see, now, not only that Cézanne and the others in the group were completely sincere artists, but that, without their aid, we would actually possess no adequate æsthetic record of the past fifty years; no indication of the tempo of that time; its texture, velocity, colour, and inordinate lust for life. We can see, too, that they were visionaries, in a true sense; that there was not a hack, a photographer, or an obvious imitator among them; and that they expressed not only their own emotional qualities, but, like all true artists, those of the most highly enlightened spirits of their age.

But, heretofore, this spectacular advance in our appreciation of the modern movement—the art that is now fetching such fantastic prices in our auction rooms—has been limited to the category of painted works. With respect to *drawings*, our ignorance has remained as abysmal as that of our fathers in regard to the paintings at the Armory.

The present exhibition at the Modern Museum (though showing Bonnard, Dufy, Segonzac, and Vuillard a little inadequately, and Cézanne not at all well) still admirably illustrates the gradual revolution which has been going on, during the past fifty years, in the art of drawing. Thanks to the Museum, we can at last see that these modernists are draftsmen of not only a superlative, but a highly *stimulating*, order. Indeed, the reaction derived by the crowds at the Museum has, from the first, been one of *excitement*, a feeling superinduced by seeing so many evidences of freshness, originality, and feeling in the work not only of Seurat and Picasso, and the other artists whose drawings are—somewhat scantily—reproduced in these pages, but of masters like Forain, Gauguin, Modigliani, Redon, Renoir, Derain, and Pascin. And that is to say nothing of the drawings (figure studies, for the most part) of sculptors like Rodin, Maillol, and Despiau, or of scores of well-known "experimenters" in art; men like Arp, Brancusi, Braque, Calder, Cocteau, Duchamp, Kandinsky, Klee, Kokoschka, Matta, and Mondrian.

It is obvious that the artists in this show have found that the camera, after its long intrusion into art, has become a bore. They have learned that the most beautiful, stirring, and *difficult* drawings are not the literal transcripts of fashionable ladies, statesmen, madonnas, elaborate draperies, or the folded hands of some legendary saint, with knuckles, veins, wrinkles, tendons, even the lunes of the nails, millimetrically reproduced—as hands and legs and torsos so often were by the old masters—but those that are, rather, direct *messages* from the artist to the beholder. *(Continued on page 142)*

Georges Seurat (opposite) ➡

This drawing of a Lady Fishing was done in 1885, when Seurat was twenty-six—six years before he died. It is a study for a figure in his most famous painting, "La Grande Jatte," now in the Chicago Art Institute. The sketch, like most of Seurat's drawings, was made with a velvety-black conté crayon, on a ridged paper known as *papier Ingres*. The crayon was drawn across the ridges, which, consequently, retained the blacks, the valleys in between remaining white; a method that caused what here seems a luminous reflection in the water

Picasso

Edgar Degas. The original of this little drawing is the size of this page. Dégas was the last of the draftsmen in the distinctively classical French tradition

Vincent Van Gogh's view of Arles, drawn in sepia ink, with a thick reed pen. His career in art covered only ten years, and ended in suicide. This was drawn in 1888, when he was thirty-five—two years before he died

Toulouse-Lautrec. This sketch of a circus was executed, in pencil, in 1899, when Lautrec was thirty-five, a year before he died

Cézanne, the greatest influence in modern painting. Small pencil sketch of a Harlequin—1888. Study for his "Mardi Gras"

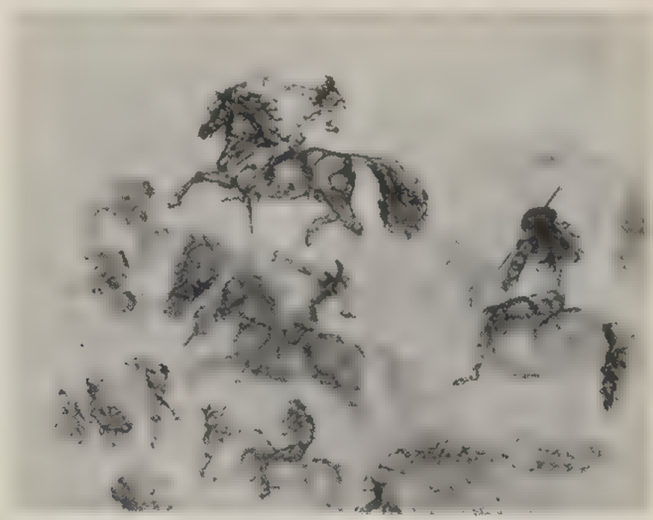
Henri Matisse. A pencil sketch—1919. Study for one of his paintings. He and Picasso are, certainly, the two major influences in modern drawing

Segonzac is the most famous of living etchers. A sketch, in brush-and-ink, for Flaubert's "L'Education Sentimentale." It was executed in 1923, in his fortieth year

⇦ Head by Picasso (opposite)

A sketch drawn in 1904, when the artist was twenty-three. The drawing, a little larger than this page, is in pencil-and-gouache, on a greenish-blue background. Note the boldness of its outline, and the decision and authority shown in modeling the eye, nostril, chin, and, very particularly, the ear. The neck, too, is full, without reliance on shadows. Aside from the technical mastery of the drawing, note how completely the character of the woman has been realized. Picasso, probably the greatest single force in modern draftsmanship, is represented by 27 drawings in the current—and arresting—show at the Museum of Modern Art

Tchelitchew. A sketch of Zorina, the dancer. The drawing is the size of this page. A Russian-born artist, now of New York. Has gained a high position as a draftsman



Salvador Dali. Studies of horsemen, made in 1936 when this Spanish artist, a draftsman of the greatest fluidity and delicacy, was thirty-two. The sketch, a pen-and-ink, now belongs to the Museum of Modern Art

PICASSO IN PARIS A new photograph just brought out of France . . .

the world's greatest living painter, Pablo Picasso, sternly, unyieldingly anti-Nazi

IF YOU WERE A GERMAN WOMAN

By Thomas Kernan

[EDITOR'S NOTE: *Thomas Kernan has just returned on the Gripsholm after a fifteen-month internment at Baden-Baden in Germany. Formerly the Managing Director of the Paris edition of Vogue, Mr. Kernan returned to the U.S. in 1941. About one year later, he went back to France on an official mission and was arrested in Marseille the day after the American landing in North Africa. Owing to the status of the American Diplomatic Group with which he was interned, Mr. Kernan had sufficient freedom to observe some measure of the life of the German people.*]

IF you were a German woman, this would be the way your life would go. This *is* the way life goes inside Germany—for a woman.

Every man in your family between the ages of seventeen and fifty is in some Armed Service. Your boy of seventeen is not actually in the Army, but he is wearing uniform and away from home for a year's obligatory service in the Work Corps. At eighteen, he will go into the Army.

Your younger children belong either to the Hitler Youth, or the Hitler Maidens. They go to school, but after school they work for the war. Your daughter of thirteen goes on duty in a day nursery caring for the babies of factory workers; your little boy takes his post as an air-raid spotter, or a metal and paper collector, or a volunteer fire fighter. They haven't time to do their studies properly, but your own children tell you that "duty is duty," and that their classes are not as important as winning the war.

If you once had money and enjoyed clothes, theatre, travel, and the other pleasures of peace, your life is completely changed. All luxury is gone. No private automobiles at all exist in Germany. You have no servant whatever unless a number of refugees have been billeted in your house or unless you have taken in a number of children fleeing from the bombed cities. In this case, through the Party leader, you can sometimes get a Ukrainian girl, the cleanest and hardest worker you have ever had.

If you have a large house, you are living in a small corner of it, or you have moved to a gardener's house, or to a friend's, if your own house has been taken over for refugees or for wounded soldiers. In Baden, most of the handsome houses now house groups of forty to fifty mutilated men. In one house, there are only men with one arm. In another, there are only men with one leg. Another house has men with no legs, and others have men with no arms. They are given therapeutic re-education in the company of men who have the same injury. You will see them out on the lawn in summer taking exercises.

Your clothes, which once a dressmaker made for you, following your own ideas, must now be taken from the hundred or so ready-to-wear fashions put out each season by the Mode Institute. You can choose them from a photograph or a model in your local shop. You are entitled to three dresses a year, and a coat every other year. The current collections of the Paris *couture* are still followed for ideas, the hundred designs are adopted and adapted by the Institute, and the dresses are executed by ready-to-wear manufacturers, principally in Berlin and Vienna. But the materials are poor, and very soon the dresses look shabby. Your stockings are lisle or rayon, and you may have six pairs a year.

Occasionally, the dress shop will have a few, very expensive fur scarfs, principally baum marten, for all lesser furs are reserved for the gloves and helmets of soldiers on the Russian Front. A very good shop may have a few bottles of perfume or a few cosmetics sent in by German occupants from Paris; the French are still manufacturing some of these things. But these, too, are very expensive. The fashion magazines disappeared in January, 1943, with the total mobilization.

Whatever your previous social or financial status, your place in the war effort has been assigned to you years ago—a full-time, professional obligatory job. You are a social worker, or a nurse's aide, or perhaps you are enrolled as an air-raid spotter, on duty ten hours a day.

If your husband was once a postman, or a street-car conductor, or a civil servant, you have probably taken over his job. If he was a farmer, you are working the farm. If he was an artisan, you work in a factory; and, since there are no factories other than war production ones, you turn your cog in the war machine.

If you have small children, or if you are over fifty years of age, you can stay at home and keep the house. But this, in itself, is one of the hardest jobs in wartime Germany.

The bare business of living occupies you morning, noon, and night. You can count on little but the official rations of food. There are no deliveries, and you must *(Continued on page 175)*

VOGUE DESIGN NO. 5156

GJON MILI

Make for the badminton court

TODAY on the badminton court you wear free-armed, unfettered dresses—for one of the fastest, most strenuous of workout racket sports. You bare your back and soak up sun while you stop the shuttlecocks.... About a decade ago, when the American women's colleges first took up the game, you might have worn billowing blue serge bloomers and muscle-bound middy-blouses.... Some seventy years ago, when the British brought badminton home from India, you might have worn anything you pretty-pleased. Then it was called "battle-dore and shuttlecock"—was played with wooden bats and brilliantly-dyed "birds"—was a menace to the Country Gentry's green plush lawns. Though it was mostly a gentlemen's game then, a few free-thinking ladies tucked up their skirts and went shrilling after the "bird."

• OPPOSITE: Make a modern, near-naked court dress of white cotton gabardine. No. 5156.

• BELOW: Make a fine, free halter-dress—use black spun rayon, with a linen-like bloom. Dress, and bolero to match: Design No. 5157.... Other views, page 179. Sizes, page 180.

NO. 5157

Now is the time when everywoman says,

The tall woman who wants a break might find it in this flowering print-with-peplum. Rayon crêpe; white ground. 10 to 16. $30. Bendel's Young-Timers; Neiman-Marcus

The little woman will find *her* print in this sheath. Brown dots on ice-cream pink Enka rayon crêpe. Sizes 10 to 16. $45. Rose Barrack design. At Bergdorf Goodman

The stripe-fancier will eye this black-barred, coffee-coloured rayon crêpe. Its neck, the width-between-stripes. Aldrich design. 10 to 18. $30. Saks Fifth Avenue; Rich's

The woman who dines out a great deal could go happily in this evening print. Dotted black rayon crêpe. 10 to 16. Capri design. $30. Stein and Blaine; Thalhimers

• ALL GLOVES, LAVANDO; STERN'S

The woman who leads nine lives will want a print with fortitude. Dotted pink Bianchini Fiberset. 10 to 18. $45. Joseph Halpert design. Bergdorf Goodman; I. Magnin

KAY BELL

The woman who lives in the country wants a print that's a good commuter. Natural Onondaga rayon shantung print. Sizes 10 to 18. $50. At Franklin Simon; Joseph Horne

The woman who wants a print for summer dancing might consider this one. Bright, sleeveless Paisley rayon crêpe. Sizes 10 to 20. $80. Bergdorf Goodman; L. S. Ayres

Any one with sizzling days in mind will want a white print. Black horse-and-surrey on rayon crêpe. 10 to 16. $30. Aldrich design. Bendel's Young-Timers; Himelhoch's

Accessories for cotton

PENN

COTTON GLOVES (left) lead busiest life in years, have precise detail of leather glove designs.

1. Beige Dawnelle glove, with crocheted back, thumb. $5. Altman.
2. Hand-sewn cocoa-coloured cotton Hansen glove. $3. Saks Fifth Ave.
3. Short, white Kayser glove of Puerto Rican cotton. $2. Stern's.
4. Extra-thick cotton wristlet by Merry Hull. $4, at Lord and Taylor.
5. Grey-striped chambray glove. $5.50. Merry Hull Custom-Made.
6. Golden glove, double-woven by Wear-Right. $2. Arnold Constable.
7. Cotton suit-glove, short, black. By Dawnelle. $3. Lord and Taylor.
8. Natural cotton glove, hand-sewn. By Dawnelle. $4, from Altman.
9. Short, hand-crocheted natural string glove. $4. Lord and Taylor.
10. Smooth white whipcord slip-on. $4. Merry Hull Custom-Made.
11. Black cotton Dawnelle glove, hand-crocheted back. $5. Altman.

TO WEAR WITH COTTON (Opposite) Read left to right—

- Pink parasol, silk shantung, by Traina-Norell. $50. Bonwit Teller.
- Vermilion cotton Bloch Frères kerchief. $1. At Lord and Taylor.
- Checked bag, black-and-white cotton. $39. From John-Frederics.
- Black sequin belt. $18. By Belt Creations. From Henri Bendel.
- Gloves, rayon taffeta, black-and-white checks. $19. John-Frederics.
- Yellow-and-black Lujean cotton bag. $8. Bendel's Young-Timers.
- Plastic-rim glasses. $10. Lugene.
- White gloves of double-woven cotton by Dawnelle. $3. Altman.
- Simulated pearls, 60-inch length, by Marvella. $5. At Bloomingdale.
- Pink gloves, hand-whip-stitched cotton, by Wear-Right. $4. Stern's.
- Check satin scarf. $11. Jay Thorpe.
- Burmel kerchief. 35c. Saks Fifth.
- Schaffer belt. $4. Bonwit Teller.
- White straw collar-box bag and black linen love-letter belt—both are custom-made by Edouard.
- Green-dotted white Echo scarf, rayon crêpe. $2. Franklin Simon.
- Navy-blue felt bag, oval hat-box shape. $39. From John-Frederics.

Vogue's JUNIOR Fashions

Miss Lucile B. Harris

Sixteen, pretty, and part of the young-New York pattern of studying weekdays (Miss Hewitt's Classes), dancing week-ends (LaRue's), Miss Harris, daughter of Mr. and Mrs. George U. Harris, is painted by Karin in a dress she has chosen for May dancing. Thinnest cotton seersucker strewn with windflowers and poppy buds (Junior Fashion #1). $25. Bendel's Young-Timers; Frost Bros.; Marshall Field

JUNIOR Fashions in Hair

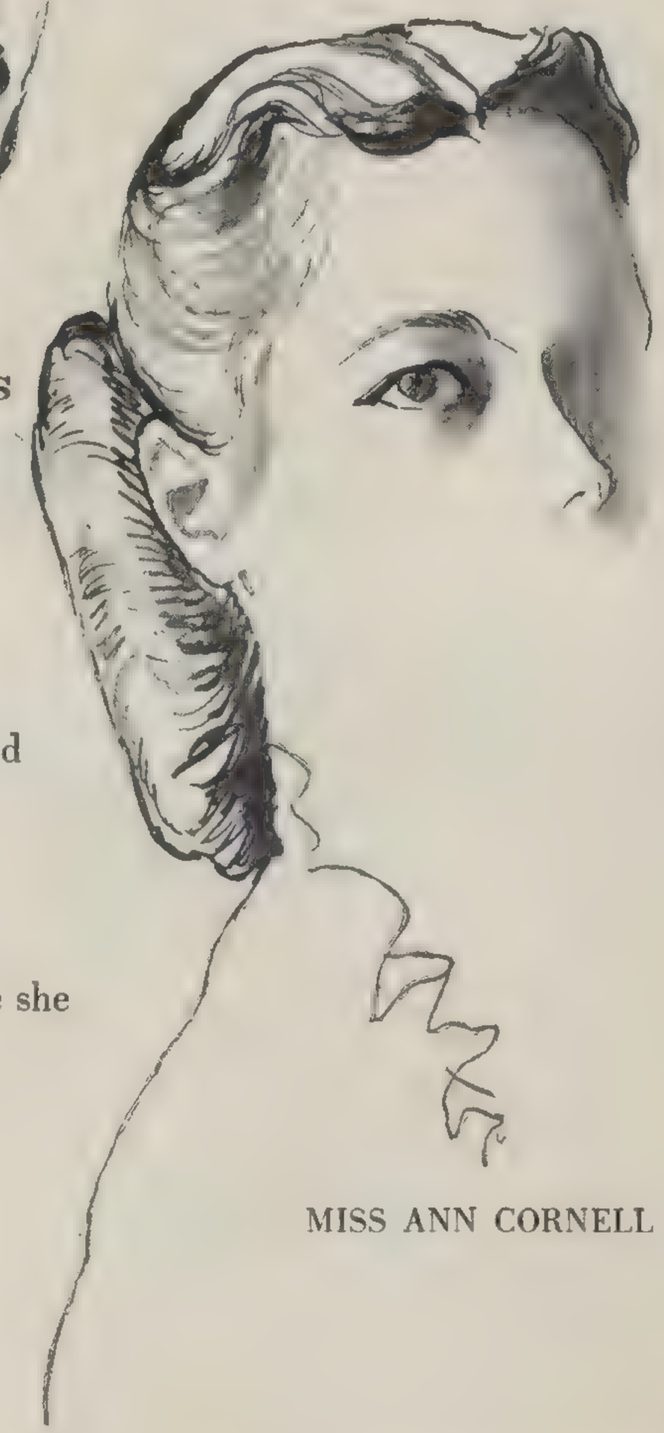
ALONG about the time that Sally Victor introduced the *curvette*, something important was happening to hair. Suddenly you sleeked your brow and drew your hair down smoothly. You left poodle curls to poodles—and left pompadours strictly alone! Instead of accepting a hand-me-down fashion, you created a style of your own. And...simple as it looks, becoming as it is, your wonderful new hair-look is about as ingénue as Miss Becky Sharp. It quietly plays up your pretty face and makes a point of showing level eyes and good bones. In theory, it couldn't be more sophisticated. In practice, it couldn't be better for your hair—because it calls for—and depends upon—brushing, brushing, brushing.

By brushing your hair, you can make each strand look as though it had been polished by a silk handkerchief. And brushing, in case you didn't know it, brings blood to your head, which in turn clears up your complexion. If your hair isn't particularly thick, you can create the illusion of thickness by combing your hair with a *brush*. Too, "reverse-brushing" your hair can defeat any tendency that your hair has toward limping under the strain of a net: fluff a handful of hair from the ends up toward your scalp until it stands out like a bouffant waltz skirt. When it's tucked into a net, the silhouette will look right—neither too wild nor too dispirited.

MISS NANCY PIKE

MISS TEE MATTHEWS

Sketched here are three variations of the "flat-top" worn, in each case, by its owner-manager. Experiment, as these girls have, with a variety of hair-parts. Try, for effect, changes in ribbon-bands. Wear an invisible net during the day, and let your hair drift freely when you dance at night.



MISS ANN CORNELL

• MISS NANCY PIKE, pretty daughter of Mr. and Mrs. H. Harvey Pike, junior, has a full-time daytime job, and is a Nurse's Aide at night. She manages her own dark hair, parts it front and centre, nets it, then bands it with a wide velvet ribbon.

• MISS TEE MATTHEWS, just turned seventeen, is a brand-new fashion model, and already a favourite pin-up of the Armed Forces. She is her own hair-dresser and combs her shorter than shoulder-length brown hair in a deep side-part, and scoops it back softly.

• MISS ANN CORNELL, of Cincinnati, was Phi Beta Kappa at Smith College, where she graduated with an accelerated group at Christmastime. She wears her honey-coloured hair in a neat page-boy, drawn up high behind her ears—underlining her Holbein beauty.

MORE JUNIOR FASHIONS➡

(Left) Oval neck. Low in front, scooped *'way* down in back. Miss Rosemary Bradley, sophomore at Marymount College, in a short dancing dress with a bow back. Mallinson's green-dappled white Bermuda rayon broadcloth. By Lillian Abbott. (Junior Fashion #2). $16. Sizes 9 to 15. Best's; Joseph Horne.

(Below) Round neck, front only. Miss Bradley in the sort of dressed-up short cotton you wouldn't have seen last year. *This-year* formalities: low neck-line boundary; velvet threading; ruffles. White eyelet piqué. (Junior Fashion #3). $20. Sizes 9 to 15. Jay Thorpe; Seidenbach's.

BALKIN

(Left) Horseshoe-bend neck-line. Show-off for Miss Bradley's tan. Tricoloured country cotton, dark blue and white checked gingham, scarlet buttonholes (pearly buttons). $9. Sizes 9 to 15. (Junior Fashion #4). Minx Modes. Saks 34th Street; Joseph Horne.

Opposite: The long dreamy evening dress that Juniors have always loved, never really given up. Filming white marquisette skirt. Linen-like spun rayon bodice. Its low neck is softened with a nimbus of pleating. $30. 9 to 15. (Junior Fashion #5). Altman; I. Magnin; Addis.

• Junior Fashions in shops in other cities, see page 181

MISS ROSEMARY BRADLEY, DAUGHTER OF MR. AND MRS. THOMAS A. BRADLEY, OF NEW YORK

JUNIOR COTTONS

Cottons, and rayon prototypes to be picked and worn from Coast to Coast. Pick a bare-back cotton if you want to catch the sun (with a little bolero when you've caught enough). Pick a flower-printed cotton for a little dinner. Pick a tight bodice, fullish skirt, if you're very young, slim, and pretty, and don't care who knows!

A. At Richmond's Country Club of Virginia—it might be this blue chambray dress. $13. (Junior Fashion #6). Carlwynn design. Saks Fifth.

B. Dancing in the patio of the Del Monte Lodge—it might be this blue-and-pink flowered dress of Everfast cotton. (#7). $15. Arnold Constable.

C. Shopping in Hyannis of a summer morning—it might be this grey-and-white seersucker. (#8). $15. International design. At Altman.

D. Dining at Marblehead's Eastern Yacht Club—it might be this yellow dress of Cartwright spun rayon. $15. Bolero, $3. (#9). At Stern's.

E. Little buffet suppers on your own terrace—it might be this blue chambray dress; white rickrack. (#10). $13. A Carlwynn design. Saks Fifth.

F. At the Officers' Club, Fourth of July night—this lime-green dress of Cartwright spun rayon. (Junior Fashion #11). $15. Bloomingdale.

G. Cycling to meet the Woods Hole boat—this turquoise hand-loomed jacket, black gabardine skirt (#12). Hi-Dee design. $20. Franklin Simon.

H. Watching the finals at Forest Hills—this cocoa-coloured dress, with bold white buttons. $18. Bolero, $4. (#13). Cohama rayon. Altman.

I. Grandstand play for Pimlico—red-and-white two-piece dress of Everfast chambray. (#14). $14. Shorts, halter (not shown), $9. By Emily Wilkens. At Bonwit Teller.

J. Luncheon, or a little evening—this Galey and Lord red-and-white check gingham by Doris Dodson. (#15). $8. At Oppenheim Collins.

• G. is in sizes 7 to 15. All others, sizes 9 to 15. Note: flat-heeled shoes worn with cottons night and day.

• FOR SHOPS IN OTHER CITIES, PAGE 181

JUNIOR WHO'S WHO

VOGUE'S Junior Who's Who is no Almanac de Gotha of distinguished young scions or a compendium of child prodigies. The young people you see on these pages were chosen because they walked in where angels feared to tread and took on adult jobs above and beyond the call of their years. They are not the only bright young things in the country, but they do represent thousands of under-twenties who are proving daily that they can stand on their own today and take care of their future tomorrow, when it comes their turn.

GEO. VAN

BRADLEY, Thomas, executive. Age 17, president of the Opti-Wood Designers of Irvington, N. J. As mogul of his microscopic manufacturing concern, he harassed his staff of twelve, all under twenty, until they met their Navy sub-contract in record time. Working after school between double malts and basketball practice, they've turned out hundreds of blueprint holders and thousands of packing blocks used in shipping airplane pumps. Maria Ingato (at left), his eighteen-year-old production manager, is a dream of Kaiser-like efficiency, and one good reason why they were able to complete their contract in such a workmanlike fashion.

This minuscule war-plant got its start when the employees sold stock to finance the purchase of necessary machinery and pay the rent of a "factory." And on their own, they got the contracts to clear the overhead and keep them going. They were advised and sponsored through the Junior Achievement organization, a nationwide committee which has helped boys and girls to start their own companies, manufacturing everything from baby incubators to radio-tube holders. Their stock is not on the curb or New York Exchange — you have to be in the know — but they have just declared a fat dividend. They're solvent, have no absenteeism and are a vital of midget victory industry.

FRANCES MCLAUGHLIN

DOUGHERTY, Joan, draftsman. Age 19, she works for the Sperry Gyroscope Company. Three years ago, she was kennel-crazy and didn't know a T-square from a ruler. Now she can talk in cams and eccentrics, break a complex machine into its components, and make accurate blueprints of the details for the toolmakers. Her success school was Sperry's earn-while-you-learn course in detail drafting. When this firm promised to change schoolgirls into trained technicians in half a year, their engineers fumed with masculine disbelief.

But the girls proved they could turn a compass as neatly as a Kitchener toe. They work in the tool-designing laboratories and painstakingly draft the multitudinous details that go with a "secret weapon." Joan works eight hours a day, six days a week and overtime, but she wouldn't leave her perch over a drawing-board for a box at the Westminster Kennel Show or exchange her protractor for a bejewelled bracelet.

FRANCES MCLAUGHLIN

LONG, Emily C., Cadet Nurse. Age 18, a probationer at New York's Lenox Hill Hospital. She's sunny fair, but with a surprising shock of sooty black lashes, and she has enough gaiety and heart-warming enthusiasm to carry her through her hard training years with a bonus to spare. When a pre-medical student, she decided to put her science into more active practice and entered the Cadet Nurse Corps of the United States Public Health Service. She thinks there'll be time and enough for an M.D. when the war's over. Like all Cadet Nurses, Emily has promised to practice nursing until the peace, in an essential civilian post or for the Army or Navy. For her pledge, the Government provides an all-expense scholarship, covering tuition, her outdoor uniform, a small monthly allowance. If the war should end before her graduation, Federal aid will continue until she finishes her course in nursing.

DANA B. SHUNK

WALSH, Shirley, transmitting engineer. Age 19 and one of the few women in the country trusted with a first-class FCC telephone-radio license. This entitles her to operate any standard broadcasting transmitter in the United States. Her station is WSLB, Ogdensburg, N.Y. As a high-school senior, she enrolled in the night classes of the Engineering Management War Training, taking radio out of sheer stubbornness. When WSLB lost an operator to the draft, they held their breath and took on Shirley to train for his job. In one year's time, she graduated from high school and EMWT and into radio with high-voltage rapidity.

TOMMY WEBER

TRAVERS, Patricia, violinist, age 16, is a prodigy without paralyzing precocity. She's prettier than a genius should be, and she can design and whip up a dress in almost the time it takes her to finger an Etude. She has been soloist with symphonies from Philadelphia to Cleveland since she was nine. In 1943, she had the distinction of introducing Prokofieff's Violin Concerto No. 2 in G Minor to America and the Chicago Orchestra. She likes bicycling and Bach—badminton and Brailowsky. Her great treasures are her Stradivarius and Guarnarius violins.

FRANCES MCLAUGHLIN

GRIMES, Jackie, ad-man. Age 17, partner in the firm of William Norman Advertising, with business cards to prove it. He's been a radio actor over ten years, and last autumn decided to capitalize on his vast years of experience. With a radio friend, seventeen-year-old Bill Norman, he rented an office in New York and started a business with subway fare for capital. They had the Broadway breeze taken out of their sails when their old radio and advertising contacts told them they were "two crazy kids." So they started door-knocking on their own. After being mistaken for office boys in nine out of ten firms, they finally found some clients. Bill handles the show and car card problems and straight advertising; Jackie deals with spot commercials; both write copy and sell. Now they even have a secretary, their own artists, both under twenty, too, and a five-minute news story transcribed for broadcast all over the country. Their specialty is short commercials for out-of-town stations, but they'll design a billboard, too.

NICKOLAS MURAY

BIEGEN, Charles, Air Cadet. (Right). Age 17, a member of the Civil Air Patrol Cadet Corps, as well as an Army Air Corps reservist waiting for his eighteenth birthday and regular training. Charles has been up in the air since he saw his first plane. He graduated from an aeronautical Trade High School, and for relaxation makes model planes. After passing his Army entrance tests, he was offered the chance, as a "Silver-Winger," of joining the CAP.

The CAP, wherever it can, teaches potential birdmen pre-flight courses; essentials of navigation, theory of flight, meteorology, aircraft identification, and it acquaints them with the horrors of close-order drill. The boys are also given an indoctrinational flight, and firsthand knowledge of an instrument panel whenever possible. These CAP Cadets, uniformed in neat suntans, living airplanes, get a vicarious taste of future flight-life while still in school. Cadet Biegen's work with the Knickerbocker Squadron of the CAP has been good prep-schooling.

Bag–and baggage!

Your day-long bag can be your overnight bag, too—ever think of that? Kind friends, who used to ask you casually to drive out to the country to dine, now ask you to observe a train schedule—and plan to spend the night. X-rayed above is one way to arrive without looking as though you'd sent for your trunks. This very diplomatic pouch is Lilly Daché's shoulder-bag of grey hatter's felt, lined with red leather. And see what it can take...Van Raalte's rayon jersey nightgown, folded handkerchief-size; at Bonwit Teller. (Room, too, for a dab of lingerie.) A toothbrush. A real, working comb. Scandia's lipsticks—for day *and* night. Lenthéric's new cake foundation—cover by day, glamour by night. A flaçon of Lenthéric's "Lilas" perfume. Mary Imogene Shepherd's Baby Skin Oil—doubles as a cleanser and a night emollient. And—new wonder!—a leg make-up packed in a terry-cloth mitt, to dampen and apply easily, streaklessly; guaranteed not to paint your hostess's bathroom a messy leg-tan. Delettrez makes this in city-stocking shades, country-tan shades.

Lily of the Valley

by

ANN HAVILAND

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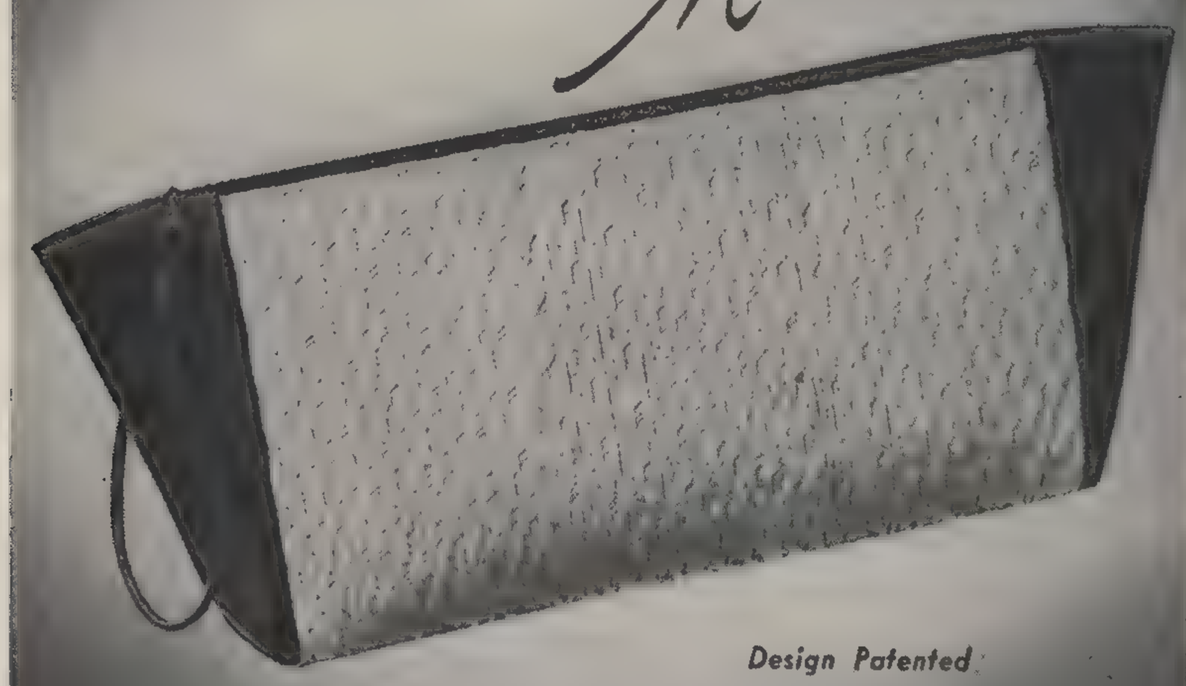

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THE REVOLUTION IN DRAWING

(Continued from page 120)

For we know now that a work of art is not the reflected image of a person or object in Nature, but a *communication* addressed to us by a specially endowed medium. (Picasso, it will be remembered, observed that "Any decently trained painter, setting out on a hunting trip, can return with a rabbit, a deer, or a partridge for his dinner, but only a true artist can infallibly bring back a minotaur, or a unicorn, in his bag.")

The draftsmen at the Museum have all, apparently, triumphed over the constraining harness of exact representation. They have, palpably, followed the example of Diderot's young painter who, before so much as putting a line on canvas, fell on his knees and prayed—"Oh, God, deliver me from my model." Never before, in a New York exhibit, has the downthrow of the academies seemed so complete.

Another impression gained by the crowds at this exhibit is one of extraordinary *variety*, a feeling that is difficult to avoid in view of the amazing, almost distracting, differences in the aims, methods, viewpoints, and emotional qualities of the men represented in it. A few of those differences are indicated in these pages; Seurat and Picasso, for example, and eight others, all of whom have inaugurated more or less revolutionary movements in draftsmanship by departing from the tenets and dicta of the art of other days; the art, as a single example, of the masters who worked, in the fifteenth century, in Italy.

It is difficult, in Renaissance draftsmanship, to distinguish between the drawings of one great master and another because they were all, as artists, so highly finished, balanced, and *perfected*. Perhaps, in their day, it was deemed bad manners—in art as well as in society—to be in any sense conspicuous or *peculiar*. In modern art, on the other hand—due to the spirit of our age—the emphasis is more on originality than technical perfection; on the necessity of making bolder and far more fateful decisions.

If we were to trouble to run over the drawings reproduced in Charles de Tolnay's *Technique of Old Master Drawings*, or to glance at the thousand somewhat similar reproductions in Bernard Berenson's *Drawings of the Florentine Masters;* if we examined the sketches of the great Italian masters in the Uffizi and the Louvre, or looked at them, here at home, in the Boston Museum, the Fogg, the Metropolitan, the Chicago Art Institute, and the Morgan Library, we would be more than anything struck—since we are essentially creatures of our own age and imprisoned in it as in a vise—by their almost depressing monotony; the inescapable suggestion in them of a dominating *school;* their insistent idealization *(Continued on page 144)*

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THE REVOLUTION IN DRAWING

(Continued from page 142)

of subject-matter; their striving for grace as against energy or feeling; and their repetitive exaltation (Leonardo, for example, with his shadows predominating over the lights, or Michelangelo, with the emphasis on the lights as against the darks) of Madonnas, Saints, Popes, Doges, dignitaries, and assorted hierarchical or mythological figures.

After a long study of the idealized fifteenth- and sixteenth-century Italian drawings, one is reminded of the barb of the French critic who said that, with the Italians, the *moi* (or exact nature of a man) seemed something shameful and, therefore, not a subject for an artist's attention.

But here a disquieting thought protrudes itself. Since, to the end of time, art will continue mirroring the alterations in the life and spirit of men, is it not possible that the drawings now seen at the Museum, when viewed by the critics of four or five hundred years hence, may seem as uniform and stylized as the old masters seem to us?

There are everywhere, in the history of art, repetitive cycles of taste, but there is no knowing when, precisely, an earlier art will fit a later day. In the Museum at Cairo, for example, there is a drawing of Rameses IV. in a chariot. If it were drawn on paper, marked *Picasso*, and hung in the Modern Museum, eager Picasso collectors would soon strive to acquire it. Again, in the Attic Lekythos, in the Museum at Athens, there are nude figures of women that one would take for sketches from Segonzac's hand. Some of the Byzantine Madonnas certainly suggest Modigliani, while certain drawings by Lorenzo Ghiberti might well be sold as works by Dali or Tchelitchew, two men who are certainly prodigiously gifted as draftsmen whatever their eventual rank *as artists* may prove to be.

As against the formalized technique and—to us, at least—impersonal quality of the Florentines and the men from Siena and Rome, the more individualized modernists—Cézanne, Lautrec, Degas, Van Gogh, Matisse, Seurat, Picasso, Segonzac, Modigliani, Bonnard, Redon, Derain, Pascin, and Dufy—all of them included in this show—appear as veritable revolutionaries. They fall, too, into widely separated emotional categories. No two of them are alike, either in spirit or manner. Certainly none of them is a copyist, none a slave to the mandates of an academy; none resorts to adventitious aids such as sanguine on tinted paper; added body colour; or the use, in combination—in order to achieve *la grâce piquante*—of red chalk, black crayon, and Chinese white, a quite easy order of trick often resorted to by Watteau, Boucher, and the other eighteenth-century Frenchmen . And, finally, none has abased himself abjectly, before "popular" subject-matter—"pretty" women, regal *(Continued on page 146)*

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THE REVOLUTION IN DRAWING

(Continued from page 144)

costumes, youthful brides, or smiling and beatified children.

It will be seen, at the Museum, that the moderns have skilfully developed the art—or the trick, if you like—of the *unfinished line*. Undoubtedly, some of the charm in their drawings derives from what they have left unsaid. We feel that the *emotion* so implicit in them would be, if not destroyed, at any rate minimized, if, like Michelangelo and so many of his faithful followers, they had looked upon a woman's torso as an anatomical inventory rather than an adventure in feeling.

This exhibit is full of instances revealing such a mediumistic type of shorthand. A single example will suffice to make the point clear—the sketch of a seated girl, by Segonzac, which is reproduced on page 123. Here, with the aid of a dozen lines only, the artist not alone indicates the rounded body of a girl, the disorder of her hair, and the cut of her dress, but evokes a little of the spirit of Flaubert's time, the nostalgic note in his novel, *L'Education Sentimentale*, and even the character of Rosanette, its most provocative heroine. Raphael, or Clouet, or Holbein, or Watteau, or Ingres might, perhaps, have drawn her quite as well, but more impersonally, and laboriously, and with what, today, would seem entirely unnecessary minutiæ.

We see, at the Museum, how Van Gogh evokes, with a note of vehemence, the hills, pastures, and haystacks of Arles, with a few quick strokes from a thick reed pen; Picasso reveals the entire character of a woman with the aid of a single boldly drawn outline; Modigliani resolves a nude into its essential and lovely ovoid forms; Lautrec, in the most hurried of sketches, puts before us a really complete and veritable *mise en scène* of a circus; Bonnard, without appearing to draw hide, feathers, or hair, realizes a rooster and a goat more completely and convincingly than ever Pisanello realized them; Seurat, the master of *pointillism* in painting, shows himself a prodigy with a conté crayon; Cézanne recreates, in pencil, the faint, strange, stirring moods he evoked in paint and watercolour; Matisse contributes six revealing and sensitive studies for his famed canvas, "The Plumed Hat"; Degas, the last of the Titans, draws a nude, and some ballet girls, in a manner half modern and half classical in feeling; while Tchelitchew, Dali, and a host of younger talents, indicate their departures from the past and opening what may prove alluring avenues to the future.

The show is not limited to French artists, for no less than six Latin-Americans are included in it; as well as ten Germans; three Englishmen; two Dutchmen; three Italians; a sprinkling of Russians, and nearly forty Americans, many of whom have, to be sure, sprung from wholly foreign origins.

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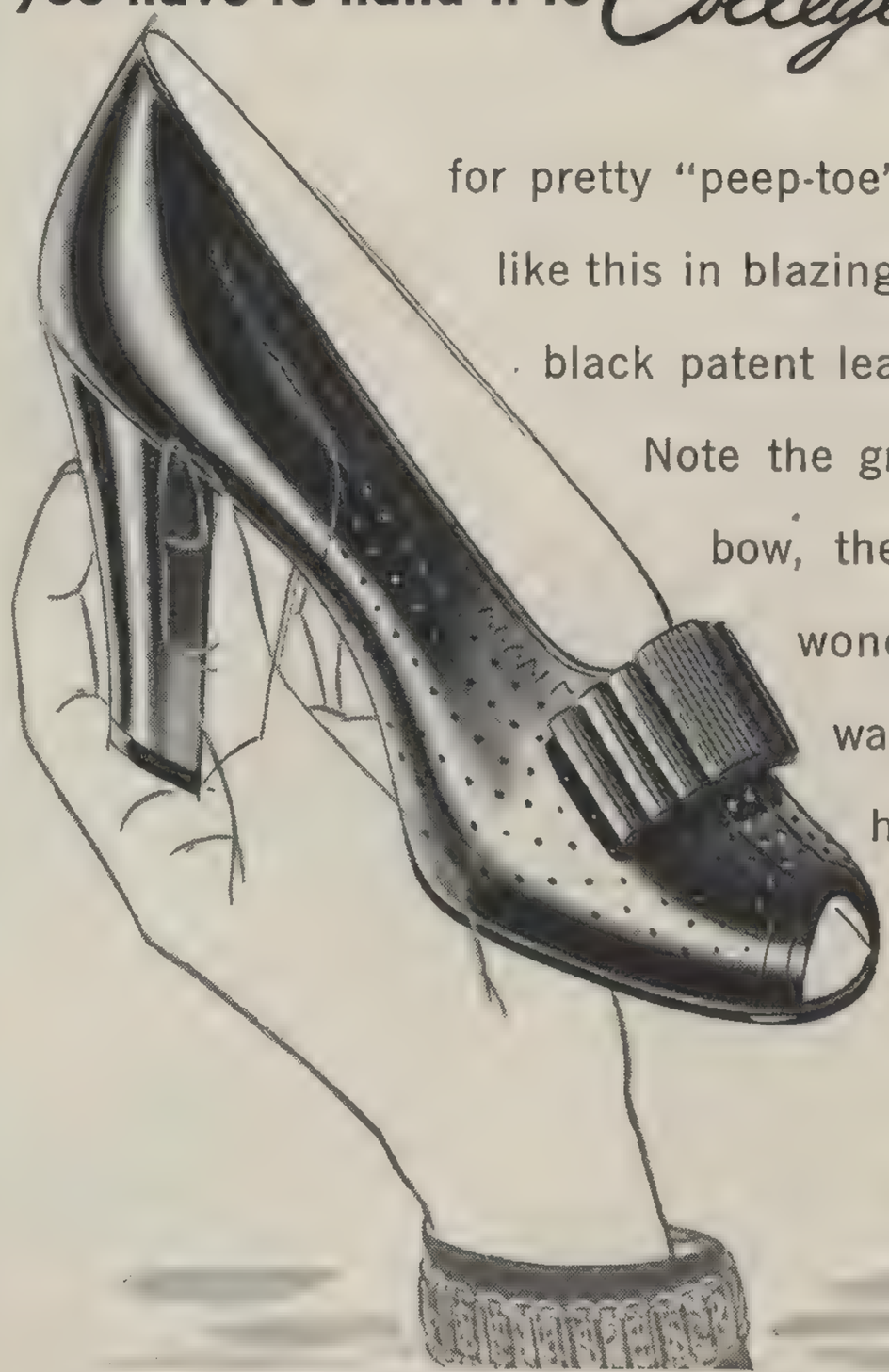

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BRITAIN'S HEIR PRESUMPTIVE

(Continued from page 107)

was or how beneficial. When she came to the throne, the monarchy was still regarded as head of a political party. William IV. had supported the Whigs, then the Tories; then he had to take the Whigs again. Victoria was a Whig for long enough, and the Tories, it is odd to remember, were suspected of "disloyalty" and certainly behaved churlishly enough to Prince Albert. But the fact that the new sovereign was a girl, tempered *some* of the savage asperities of English politics in that robust age. Lord Melbourne took more pains and pleasure in indoctrinating his young Queen with sound, if mild Liberal views than he would have taken with a young King or than, probably, a young King in that age would have responded to.

The Germanic seriousness of Albert had many drawbacks, but it was seriousness, and that was very much what the monarchy needed and the country wanted. By the time that Albert was dead and the Queen fully set in her ways, she had learned a great many good habits (indefatigable industry, for instance), as well as one or two bad ones, such as her very unpopular reluctance to appear in public.

She owed more than she knew to those "terrible old men," the frivolous Palmerston and the serious Lord John Russell, who were both sound Whigs. They taught her that, odd as it might seem to a German prince, a Queen of England had to submit her judgment to that of Parliament, and they taught her, too, that it was a mistake to identify herself too much with the great royal clan of which she was becoming the matriarch. The English were the most admirably loyal, generous, even patient subjects of their own monarch, but they had no blind Germanic admiration for monarchy as such. They took very coolly the deposition of the Queen's cousin, the King of Hanover, and of other German princelings, too.

What Russell and Palmerston had begun, Gladstone completed—the transformation of a monarchy that was still partly partisan (and so in constant danger) into a monarchy above the party battle and so capable of being an emotional centre of unity. When Disraeli came along with his tongue-in-cheek flattery, the Queen was amused, or at least pleased, but no serious damage was done. "All people like flattery, but with royalty you must lay it on with a trowel," said Dizzy. No doubt, but royalty is quite capable of feeling the trowel.

The crown to which Princess Elizabeth is heiress is the crown of Queen Victoria. But the Princess is more fortunate than her great-grandmother in many ways. She has not to restore an institution discredited by unpopular, or disreputable, occupants. Her grandfather, her father, and, it would be uncandid not to add, her uncle as Prince of Wales, greatly strengthened *(Continued on page 151)*

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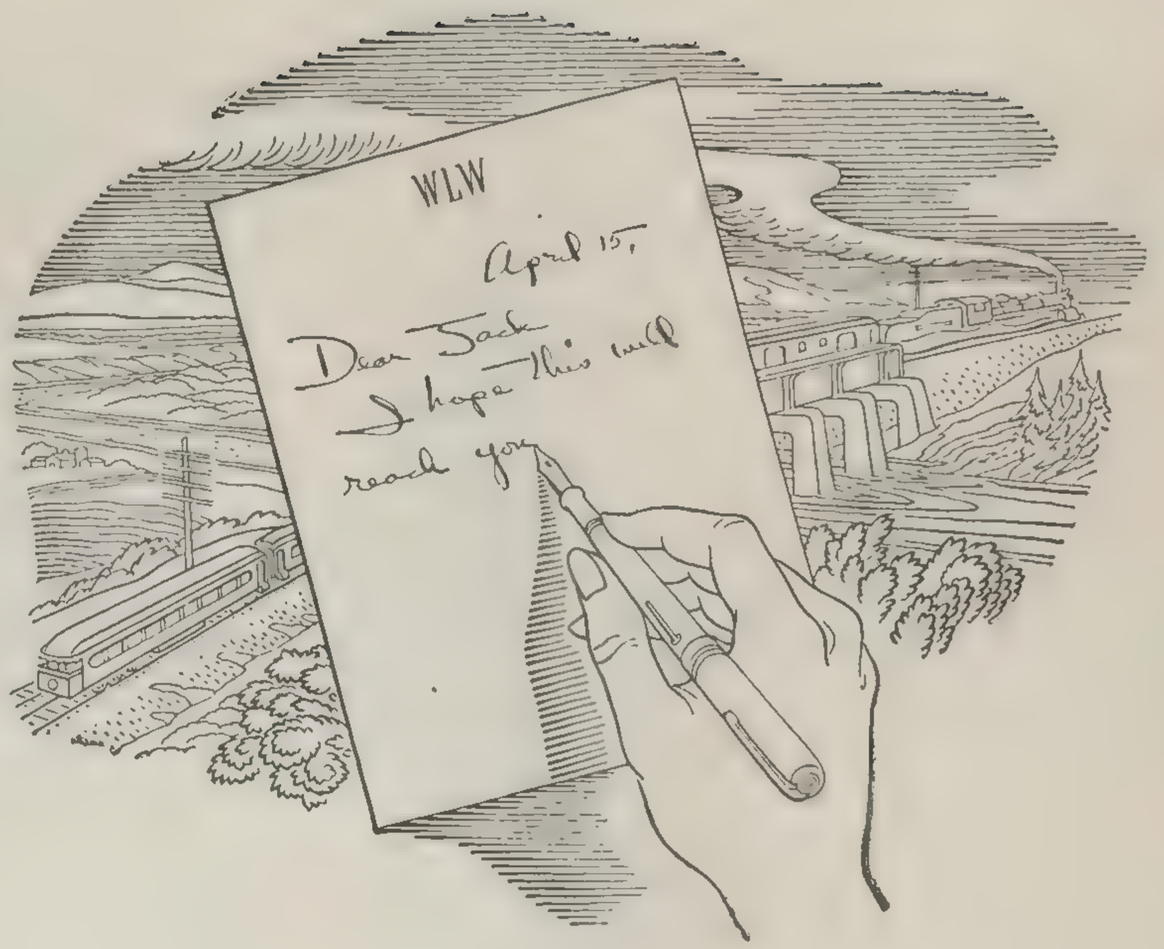
BRITAIN'S HEIR PRESUMPTIVE

(Continued from page 148)

it. She is especially fortunate in that all her grandparents were British-born. In an age when the main political merit of the monarchy is the opportunity it gives of preserving historical and emotional values in a rapidly changing world, it is fortunate that the heir to the throne is so thoroughly national. It is significant, too, that the Princess has been studying American history and that (I am told) her main foreign language is French, not German.

But these things would not matter if the monarchy were unimportant. It is important, and so are they. For we have learned (if we are capable of learning) how difficult it is to break a national tradition without great loss. And as a symbol of continuity, no institution can for a moment compare with an ancient and deep-rooted monarchy. It is very hard, indeed, to think of an emotional substitute for the monarchy as an imperial link. This is especially manifest in Canada, which has the greatest republic as its neighbour, but it is true of the whole empire. And the complete independence of the dominions makes clearer the non-political character of the crown. For in the dominions, there is no opportunity for royal initiative at all—and yet the crown is capable of creating affection and trust. What is true of Canada is true of Britain. Then, too, the very different social structure of the dominions makes it easier to see that the monarch need not be and should not be bound up with "smart" society. In the past, there have been times when the monarch was not "smart" enough for the society of the time. But more important, the monarch is or should be above smartness. The greatest of gossip-writers, Saint-Simon, could never get over his astonishment that the monarch whom he thought the greatest of kings, Louis XIV., was so indifferent to the social standing of his servants, ministers, and marshals. That is as it should be. A Princess descended from the characters of most of Shakespeare's historical plays (including "Macbeth"), heir to the loyalty of so many free commonwealths, to be crowned, in due course, in the most ancient and august of coronation ceremonies, going back to the Dark Ages and behind that into the history of the Ancient East and of Israel, has no need at all to be smart and would be ill-advised to try.

Queen Victoria was far from smart, and her friend, the Empress Eugénie, to whom she was so magnificently loyal, was smartness itself. But at the Opera, the Empress looked to see if her chair had been placed for her; the Queen didn't bother—she knew it would be. And this is a parable. For the British monarchy will survive, a bond of union, a centre of interest and affection, not by political acumen or by the splendours of a court—both would be handicaps. It will survive to meet a deep need of the human heart.



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A TRIUMPH OF ANTICLIMAX

By Emily Kimbrough

A FEW years ago, a group of us who live in the country outside Philadelphia were inspired to meet together once a month for the purpose of cooking. The inspiration was a deer, and why it remained the inspiration and not the cause of death of the society and its members I do not know. There were three of us having supper at Mr. and Mrs. Alexander Biddle's, having stayed on lazily after tea on a snowy winter Sunday afternoon: William Henry Noble, junior, Mrs. William Godfrey, and I. And during supper Mr. Noble let fall, with spurious nonchalance, the observation that he had shot a deer back in the summer in Ireland, when he was staying at Henry McIlhenny's (also of Philadelphia citizenry) castle. I was enormously pleased by the Edwardian flavour of sporting grandeur in which we all basked for the moment. I went into a confused reverie from English novels—of deer stalkers, and caps like the one William Gillette wore in Sherlock Holmes, Robin Hood, Sir Walter Scott, and the Stag at Bay, when I realized that Mr. Noble was adding that the animal, shipped shortly after its demise, had only just reached this country and was at the moment hanging outside Mr. Noble's door. He would like to have a party for all his friends at which he would serve venison. Did anyone know how venison should be cooked? And so the cooking group was formed.

We would meet, we decided, on a Sunday evening about once a month. Sunday evening seemed a time least apt to bring about social competition. The members would take turns in throwing open their houses, and kitchens to the gathering; including, if possible, a maid for washing up, and, we added with false confidence, advice, should we happen to need any. But we planned to do the cooking, all of it. We pooled our combined cooking knowledge. It amounted to—fudge, Vichyssoise, French dressing, scrambled eggs, and apricot soufflé. We were surprised to find that it added to as much as that. Mr. Noble was dreamy about his knowledge. He liked, he said, to make up things. We were distrustful of that, and put him down, along with Mr. Biddle, as inexperienced and incompetent. We were very much mistaken. Mr. Noble turned out to be the only one of the organization who was a really talented cook. He is also an archæologist and had learned cooking, he afterwards explained, because he had been on a dig in the Near East. It seemed to me a circuitous route to domestic science, not one I would recommend to girls who have just gotten themselves engaged. Nevertheless, the results were very close to spectacular.

Two weeks later, we met at the "Home" of the president, Mr. Biddle, and his wife, by now referred to as "The First Lady." *(Continued on page 154)*

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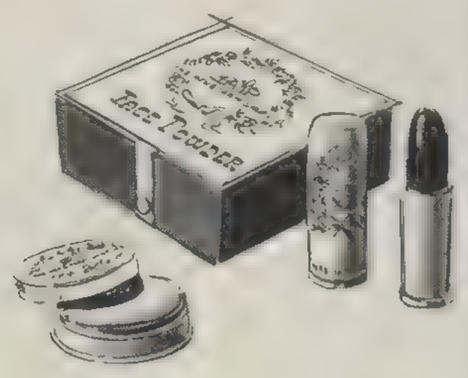

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A TRIUMPH OF ANTICLIMAX

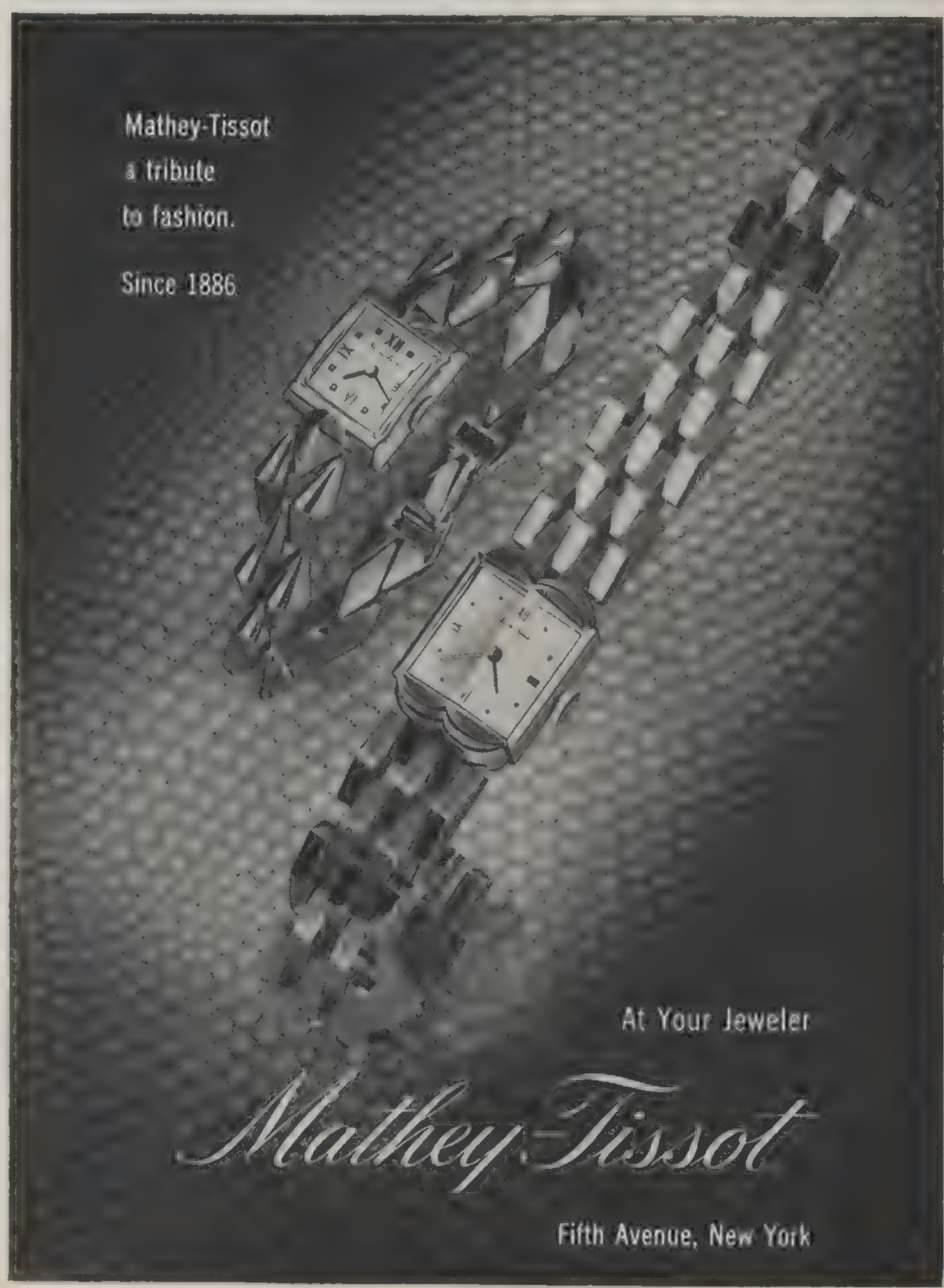
(Continued from page 152)

We cooked the venison. I had an uneasy feeling that the long journey, the lapse of time, and change of environment from an Irish Castle to the Bryn Mawr American Store might have overtired the deer, and I took the telephone number of my doctor to the meeting with me. I did not need it. To our pleased surprise, the meat was neither high nor tough. I do not remember how we cooked it. I doubt, as a matter of fact, if we could have reproduced the process ten minutes after we had finished, because it had been more like a game of hop-scotch than the preface to a banquet—an uncertain jump from step to step and an inability either to go back or to be sure where to go next. I know that red wine went into it, and that at a later pause for testing we tossed in currant jelly—that idea was Mr. Noble's—"Made it up," he said. We preceded this with a clear soup, which our president turned out—of a tin, added water, and heated unaided. We had also a green salad with dressing provided by the president's wife, whose cooking knowledge was at the moment confined to this preparation. And so ended with an apricot soufflé, which was Mrs. Godfrey's Alpha and Omega.

At the conclusion of the meal, flushed with food and bending over the gas range, we discussed a possible elaboration. It must be done slowly and considerately—after all, this was Philadelphia—but it might be possible to increase the membership somewhat, in order to share our pleasure with others, and also to add, if they were congenial, a very few who could actually cook.

By the next meeting, we had added Mrs. Yarnall Jacobs, at her own insistence, and Mr. Milton Stansbury, because his feelings were hurt. Neither of them, however, knew as much about cooking as we did. To Mrs. Biddle's dismay, Mrs. Jacobs discovered at once an office and appointed herself to it—Wine Steward, with Mr. Stansbury as her assistant. And at this meeting, the policy was established that no cocktails would be allowed before dinner, but that Sherry, Dubonnet, or Cinzano would be acceptable. The wine with dinner, however, must be as important and carefully considered as the food itself. The "No Cocktail" policy was never altered, though there were occasional lapses from it by recalcitrant members. After a time we expanded to include Mrs. Jacobs' sister and brother-in-law, Mr. and Mrs. Laurence Le Page, and the Baron Max de Schauensee. To ease our sense of alarm that we were expanding too rapidly and without sufficient deliberation, we required that these last members serve a humble apprenticeship by cooking an entire meal for a committee—self-appointed.

Little *(Continued on page 156)*



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A TRIUMPH OF ANTICLIMAX

(Continued from page 154)

by little, along with aprons for everyone, dark blue linen piped in red with a scarlet monogram across the chest, and chef's caps, in addition, for the men, we acquired an actual knowledge of cooking. We generally met at six o'clock and dined at eight. We sometimes wondered ourselves that we could spend two hours preparing food, almost the same amount of time consuming it, and an equal amount afterwards discussing it and planning for the next, but our wonder was never sufficient to change this program.

Our menus were as varied as they were hazardous. We did a *coq-au-vin*, at one time, and an American fried chicken at another. The night of the American fried chicken, the chicken stands out particularly in my mind, because the Baron de Schauensee, whose zeal we always placated by giving him something to do which we thought could not be harmed, was handed a paper bag containing flour and told to drop one piece of chicken into the receptacle at a time and shake it. This, Mr. Noble, who comes from Texas, had told us was the only method approved in the South for flouring properly a fowl to be fried. The Baron's distaste at separating and transferring each uncooked piece of anatomy from platter to bag was evident. Once out of sight, however, and placed in the paper they were whirled about his head with a vigour which floured, before he could be stopped, every member within range. It was, he said, how he felt a vigorous Texan would deal with a chicken to fry. I have included the recipe for the chicken, but not the preliminary agitation. It was the Baron, too, who, asked to *watch* a dish which was cooking, misunderstood the instructions and thought they were to *wash* it. Happily the maid of the evening, standing by just in case of need, rescued the half-boiled food as it was being submerged under the tap in the sink.

As we began to feel a little more sure of ourselves, we felt it a pity that our audience was so limited. And so, although President Biddle had it recorded carefully in the Minutes that this was establishing no precedent—we invited guests. Rovers, we called them, and they were carefully told that an invitation did not mean a membership, but only a glimpse within the gates.

Some members, however, whose appreciation seemed particularly gratifying, were invited several times. There was even talk of creating a type of membership, without full privileges, which would include them. But before such a radical move could be made, the gasoline shortage closed in upon us, and we have had to suspend activity until we are released again. Nothing of less scope than a war would have made it possible for me to reveal these things, but *(Continued on page 158)*

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A TRIUMPH OF ANTICLIMAX

(Continued from page 156)

our President is now a Major serving in A.M.G. Mr. Noble is serving —and cooking too, perhaps—in Turkey. The Baron is watching over docks and ports in out-of-the-way places as a member of the Coast Guard, and Mr. Stansbury is teaching in a college in the South. Therefore I am setting down their accomplishments—and ours—to remember "how it was" in those foolish, gay days when those men meant by "Serving"—putting a folded napkin over the arm, and bearing their dishes into a dining-room with clamorous pride.

Apricot Soufflé

Soak the apricots for a few hours and then cook them in the same water for half an hour. Then slowly put through a sieve that is not too coarse. Mix ⅔ cupful of pulp and ½ cupful of sugar together. Put this over a flame for a few minutes until the sugar melts. Let this mixture cool before adding the whites of three eggs, well beaten. Put this in a buttered dish and cook it in a slow oven for half an hour.

French Dressing

Two cupfuls of olive-oil
1 tablespoonful of wine vinegar
1 tablespoonful of lemon-juice
⅛ teaspoonful of pepper
¼ teaspoonful of paprika
4 tablespoonfuls of Widow's Mite
2 teaspoonfuls of salt
½ teaspoonful of mustard
Pinch of sugar, if desired

Combine these ingredients and beat. Allow two peeled garlic buds to stand in the dressing for several hours.

Fried Chicken

Cut a frying chicken into small pieces. Mix salt and pepper with the flour for rolling the chicken in. Roll the chicken in the flour. Cover the pan with only an inch of grease, heated to a sizzling heat. Fry the chicken crisp and brown on both sides. Cover and cook slowly for nearly an hour. Add cream to pan gravy, a pinch of mace, and serve with corn fritters or rice cakes. The trick lies in the timing of the cooking.

Curry Soup

The base is chicken stock with a little flavour of beef stock, or, more simply, four cans of chicken soup and one can of consommé, one pint of thick cream, four teaspoonfuls of curry. Heat the soup in a double-boiler, add the cream, stirring in slowly; do not allow it to come to a boil. Then add the curry. Four teaspoonfuls make a fairly strong flavour, but more can be added, according to taste. When the soup has been poured into soup-plates, sprinkle over the top finely diced raw apple, which has been previously chilled in the ice-box. The soup itself is equally good in summer—cold. It is prepared exactly the *(Continued on page 163)*

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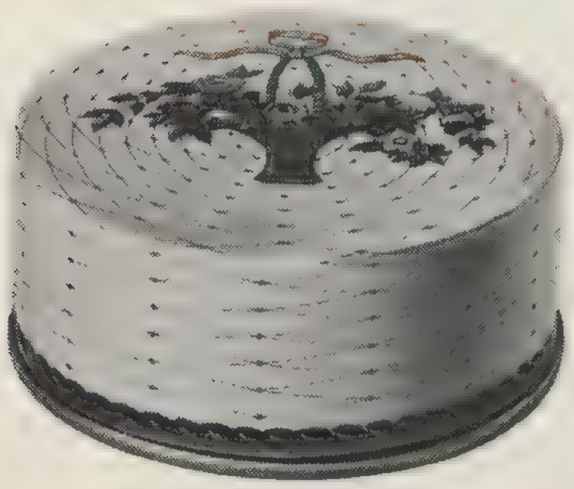

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Lipstick $1.25 Bath Powder $1.25
All Prices Plus Tax

A TRIUMPH OF ANTICLIMAX

(Continued from page 158)

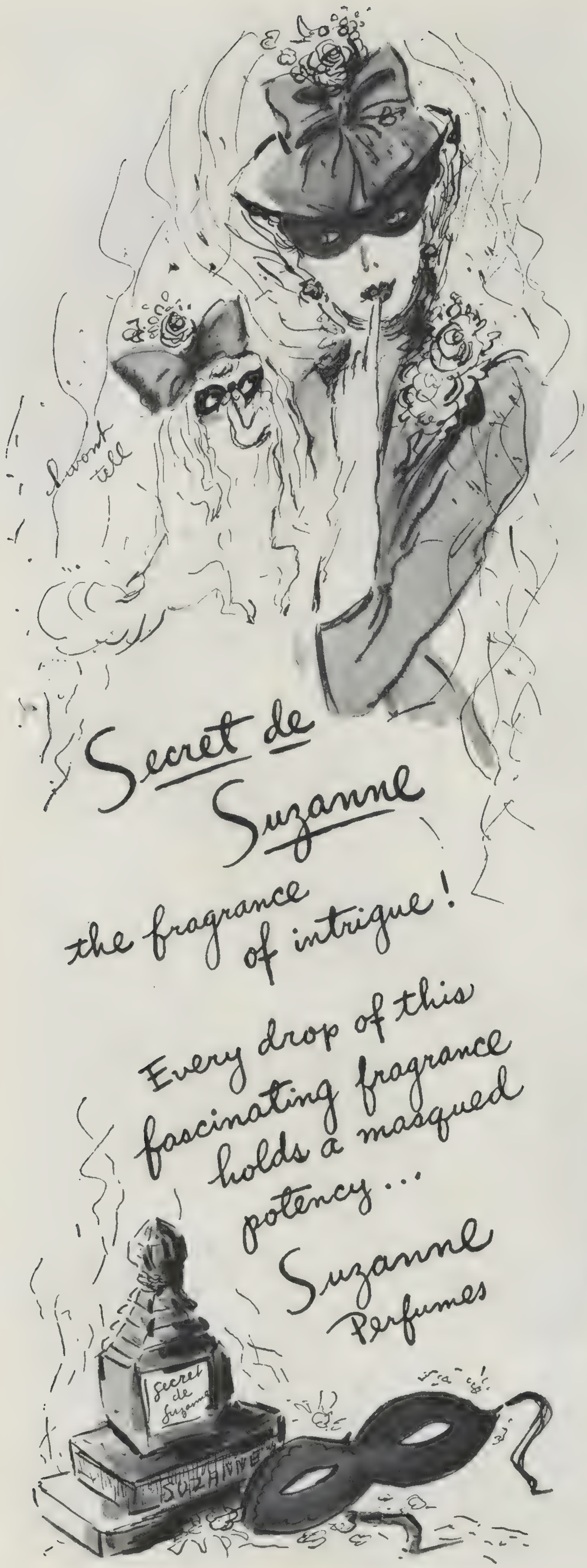
same way, but simply put in the ice-box for several hours. Always add the raw apples at the very last minute.

Risotto

2 small onions
4 cupfuls of chicken broth
1 teaspoonful of Spanish saffron
Parmesan cheese
1 cupful of rice

Fry the onions in butter and, when relaxed, but not brown, add one cupful of well-washed rice, and stir until thoroughly mixed. Add to this mixture, very slowly, one cupful of chicken broth at a time until four cupfuls have been thoroughly absorbed by the rice. The saffron is put in with the broth before that is poured over the rice. One teaspoonful is the smallest amount to give flavour. If a stronger taste is desired, any amount more may be added. When the rice has thoroughly absorbed the broth, add melted butter, not more than a tablespoonful. Cook very slowly in a large skillet for about two hours. Just before serving, cover with a good sprinkling of Parmesan cheese. This recipe will serve about six.... Note—we discovered that saffron can still be purchased at some drug stores, old-fashioned, generally, because the druggist is apt to inquire if someone in the household has measles. I had never before heard of this as the remedy for measles, but as a remedy for rice it is superb.

"APRIL IN PARIS" is the nostalgic name of the French Relief Bazaar, which will be held from the last week of April through the early part of May. Here you will find the fine stitches of French needlework in blouses, children's clothes, and charming accessories. The address to remember—Coordinating Council of French Relief Societies, Inc., 457 Madison Avenue, New York City 22.



THE GUNNER KEEPS A DATE

A jungle pact, a book of matches at the bottom of the Pacific, a sentimental journey to a night-club

By William J. Caldwell

[EDITOR'S NOTE: *A Cambridge undergraduate, Bill Caldwell joined the R.A.F. at the outbreak of the war in 1939. Within a year and a half, he had transferred to the U. S. Army Air Force and was stationed at Hickam Field, Hawaii, on December 7, 1941. Since that time, as radio operator and gunner of a Flying Fortress, he has fought the Japanese in the air over Midway, Wake, Guadalcanal, and the Solomons; has received the Distinguished Flying Cross, the Air Medal, and the Purple Heart. Twice-wounded, he was given a medical discharge by the Army last autumn.*]

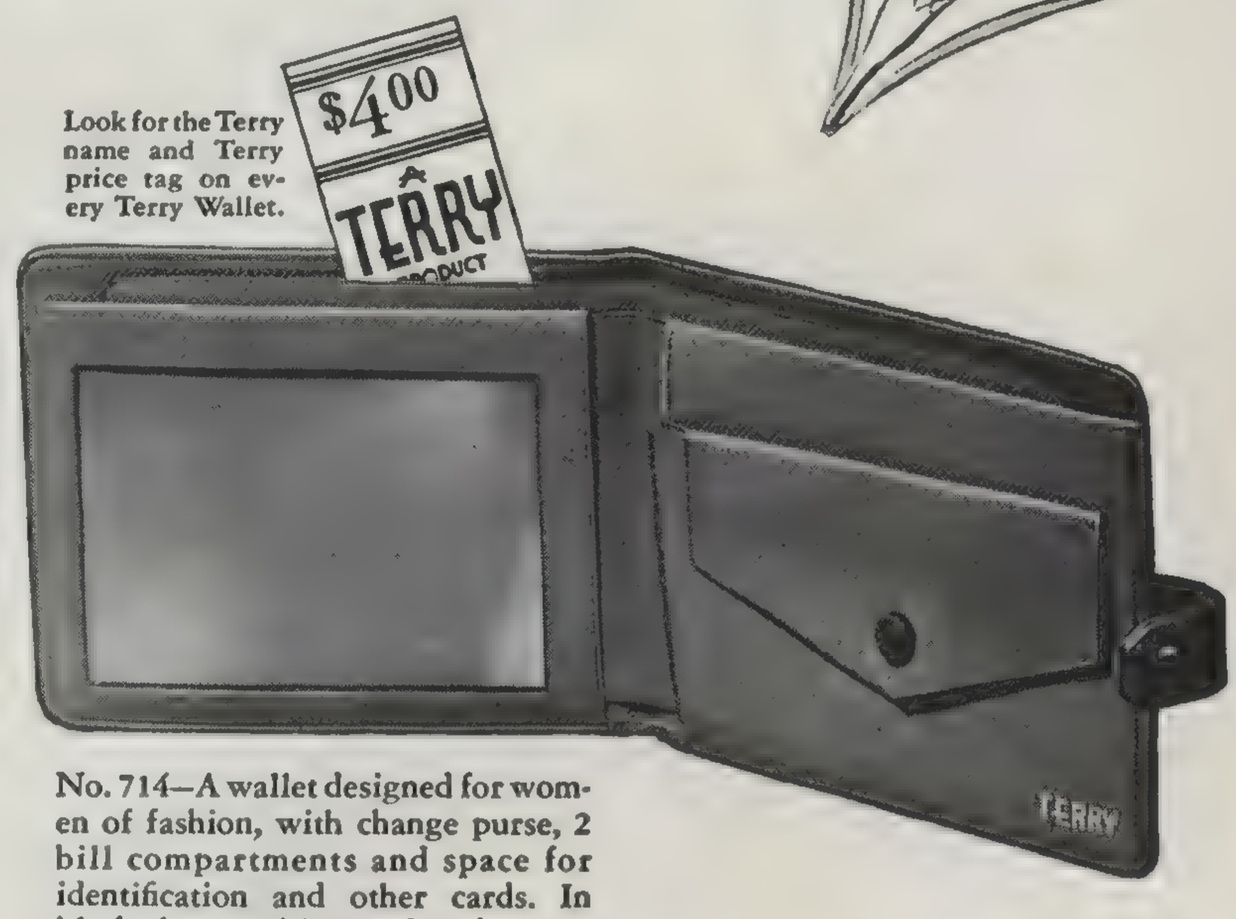
NICK was a waiter. Not an ordinary waiter, but a very superior, classy waiter. In fact, he did not even "wait." He was a captain, and wore a well-tailored dinner-jacket, and a soft white shirt and a black bow tie which he knotted himself.

He was a captain in a blue-and-silver, mirrored room. There was a blue awning outside; and Flamingo Club was written on the awning in white letters; and there was a small off-centre revolving door; and a tiny lobby with pretty hat-check girls; and a velvet rope behind which stood Albert and Jimmy, who said, "Good evening, Mr. Caldwell," as they let the rope down for you. Then they escorted you down the narrow lane by the bar, where people stood two deep while Eddie mixed the best drinks in town. At the next velvet rope was Nick. He took you to your favourite sofa table at the far side of the room, where you got the best of the air conditioning. And Nick would bring you and your girl good Scotch highballs, and the orchestra would play your favourite numbers. Jimmy would come over later in the evening and make your special Crêpes Suzette...and your girl would be sent a pretty package of perfume....

Funny thoughts for a man in the jungle of Guadalcanal. But that is what you think of when you are resting from fighting. Not the Flamingo Club necessarily. But of home, your dates, music, gay evenings, and comfort. These dreams meant New York to me; they meant pleasure, well-groomed women, the tinkle of glasses, good food, and fine perfume. The opposite of the damn Jap-infested, insect-ridden, stinking, steaming jungle. They meant sweet smells instead of the stench of blood and the dead; they meant the noise of glasses and *(Continued on page 166)*

TERRY maid

WALLETS FOR MOTHER



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* * *

"Mrs. Lt. Tom Jones" might mention another name that has added to her happiness — Reed & Barton, whose craftsmen made her lovely solid silver. Although sterling patterns and pieces are somewhat limited today by war production, the forward-looking bride is buying her first Reed & Barton place settings with the assurance that she can complete her solid silver service in the happy years to come.

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THE GUNNER KEEPS A DATE

(Continued from page 164)

music instead of the cacophony of high explosive.

A few of us fliers who had lived in New York twelve months ago—or was it twelve years ago?—would get together and talk of the spots we used to visit. We planned a terrific party when—and if—we ever got back to New York. We planned the whole damn menu—oysters, steak, fresh peas, fresh asparagus, fresh milk, ice-cream—and quarts of Scotch.

Going through our bags in a periodic clean-up, one of us turned out an old beaten-up book of Flamingo Club matches. We threw dice to see who would keep them. They looked like New York to us. Perhaps they would bring us luck. I rolled a pair of box cars and won the book of matches.

For weeks I kept them in the knee pocket of my flying suit. When I flew, those matches flew with me. Somehow I put a lot of faith in them. One day we were shot down over the ocean, and the matches were lost. That book of matches must be dissolved somewhere on the bottom of the ocean in the Southwest Pacific.

Nevertheless, I still had good luck with me. Blame it on the matches if you will, or on the little rabbit's feet set in Indian beads that I always wore around my neck. Or put it down to the fact that it is always the best guys who get killed.

Anyway, I was the only one left to come home out of the bunch who had rolled dice for the book of matches, four months ago. I flew home to the States in style—on a hospital plane. As soon as I managed to talk my way out of the hospital in San Francisco, I caught a plane to New York. My first night in town I kept the date for all of us. I went to the Flamingo Club.

I was excited as the cab turned off Fifth Avenue and came down Park and went west on Fifty-third Street. I felt very gay; I was home; I was stepping out; and I had a lovely girl next to me.

Then suddenly I felt terribly let down. I was scared—I had been away two years; the people at the Flamingo Club couldn't possibly remember me. I'd never made any splash there. I never spent a lot there. I just used to drop in pretty regularly for a few drinks and a dance on my way home. Thousands did just that.

I got my crutches out of the cab and said "Hello" to the doorman. He was a new fellow. I hobbled in through the little off-centre swing doors and checked my flight cap with the hat-check girl. She was new, too. But that was O.K. Someone was always marrying them. Still she was pretty and cute, just as the others always had been, and was very nice to me.

And then—old Jimmy opened up the velvet ropes for me. He was just the same— *(Continued on page 167)*

FASCINATION

It's a sort of bloom on a woman. If you have it, you don't need to have anything else. If you don't have it, it doesn't much matter what else you have.

(Sir Jas. Matthew Barrie)

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THE GUNNER KEEPS A DATE

(Continued from page 166)

still smiling, a little extra this time, though. "Welcome home, Mr. Caldwell, or should I say Sergeant now?" And he took us down the narrow aisle, still crowded as we passed the bar. And Jimmy took us to my old table and brought us the same long, cold Scotch highballs. The decorations were changed. But how did I expect them to hold the same colour scheme until I came home? The orchestra played the Air Force song for me. The Scotches still came, and people were great. No damned idiotic questions about, "Did you know little Johnny Doakes?—I've forgotten if he was in the Army or the Navy, but I think he was in the Pacific somewhere." No idiotic probing about medals. Everyone seemed to know it was my first night home. They sent over drinks and waved and smiled.

I got a little high and sentimental, I guess. For a moment, I started to think about the Ditch. And the others who had shot the dice with me. They were supposed to be here on this party, too. But they weren't. They were on that damn Ditch forever and ever. I quit that line of thought fast. The flight surgeons have got a long word for what that kind of thinking does for you. So I got up and tried to dance without crutches. I did all right for a moment and loved it. It felt so wonderful to be home.

Nick danced attendance on us all night, bringing steak and asparagus and milk in vast quantities. I couldn't figure it out. We stayed on and on. People kept on coming over, until gradually the place emptied, and we were almost the only couple left. Nick brought us a final drink. When I asked for the check, he said there was none. I went to tip him. And he said that could wait until I was out of uniform. They were all so damned swell.

I asked Nick why. He said, "Mr. Caldwell, it is a blessing to see you back; not for you alone; but for me; today my son shipped out with the Marines." So we had another drink—to Nick's son's party on his return. The whole thing was swell.

SORRY IF WE'RE LATE . . .

The war is taxing the nation's transportation facilities to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

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RED CROSS VILLA IN ITALY

A former Vogue Editor writes of the club she runs, of her Yugoslav help, of bread and sugar

By Bettina Wilson

It has been a year now since I've been overseas, and that year has been by far the best one of my life. I've loved all of it and start a second year with as much enthusiasm for what I'm doing as I had when I first took the plunge. Of course, the fact that I have a wonderful time doing it takes the halo away from my head.

I am now operating a new club—the fourth that I have set up from scratch. This is by far the best, and I fear that smug satisfaction is going to set in and that old restlessness disappear. I have a huge, luxurious villa that belonged to a rich lawyer in town. It sits right on the railroad tracks, which convinces me that Italians have no sense of the fitness of things. However, the sun pours in the windows, and you get used to the incessant fishwife squabbles of the train whistles.

Home Was Never Like This

The villa has a definite Vanderbilt air about it: marble columns in the hall, satin-brocaded walls, gilt mirrors, Titians (fake) on the ceilings, Goyas on the walls. The boys keep saying, "Gee, this is swell—just like home," which shows how idealized home becomes when you've been overseas a year. It's certainly not like any little home in the West that I ever knew. What they really mean is that the atmosphere is like home; there is someone to gripe at them when they put their feet on the furniture, and their cigarettes in the plants. There is always food; it's steam-heated; there are big, comfortable chairs and no rules. I have bedrooms to sleep twenty officers a night, sheets (which I scrouged from the Medicos), coffee in bed if their manhood can take it, baths when there is enough gas pressure to warm a trickle of water.

"My Salad Days"

All of this is pure luxury to the bomb group boys who still live in mud with tents over them. It has definitely a private house atmosphere with a very hospitable hostess (me) who is fond of everyone who comes to her house.

We have wonderful dances—really like private parties—where I have so much fun that I sometimes forget that the object is to cheer up the men, not to turn into a marathon dancer. The young fliers are wonderful dancers. I guess my august Aunts are right—these are my salad days.

I live in the club, on the top floor, which is warm, luxurious, and convenient. My Yugoslav help spoil me even more *(Continued on page 169)*

RED CROSS VILLA IN ITALY

(Continued from page 168)

successfully than Geneva did. These Yugoslavs are fabulously sweet people. Most of them have been in prison camps or concentration camps for years, and yet they have no stamp of bitterness on their faces. My house manager is a Doctor of Pharmacy—the Liggett of Yugoslavia—and he is capable of keeping all unattractive bookkeeping and housekeeping details from me and at the same time turning a hand at medical work when needed. My houseman owned automobile agencies over the country, and yet it's not beneath him to be an excellent waiter and to empty ashtrays more regularly than any servant I have ever had. Half of my Yugoslavs are Royalist, half Partisan, and, despite the difference in education and political convictions, they get along.

The General "Sweats Them In"

I live through the missions day after day; watch the planes go out in beautiful formation, watch them come back, sometimes straggling, count them again, wonder which one of my friends is in the missing plane, listen to the boys talk over the mission afterwards.

My job brings me varied flying knowledge, both from the boys who do the flying and the headquarters who direct them. And don't ever belittle those headquarters; there is the General who gets up four times a night to check the weather, doing everything in his power to be sure that the hazards are minimum when he sends the boys out, working out clever football manœuvres for the planes, trying to take the enemy offguard, agonizing when he sees his best plays fumbled, but always believing that his fliers have the stuff, and it's the headquarters' fault if it isn't used right. I get so involved in it all that sometimes I think I might as well be named liaison officer between the fliers and the headquarters—between the little men and the big men. One quite young General came in here the other night and, after a fun evening, he said:

"I guess the right spot in this Army is a Second Lieutenant—all of the excitement and none of the responsibility."

Businessmen Make Good Soldiers

It is interesting to see how successful good businessmen are in the Army. We have here a Vice-President of Marshall Field and a Vice-President of Neiman-Marcus, both of whom are bringing to the Army the same sort of effective brilliance that they brought to their companies. All the lawyers and architects and even bankers I know from home who are over here are doing top jobs and liking it. The war, to run efficiently, has to have a business side, an analytical side, and a human side, as well as a military side! The non-professional of- *(Continued on page 170)*

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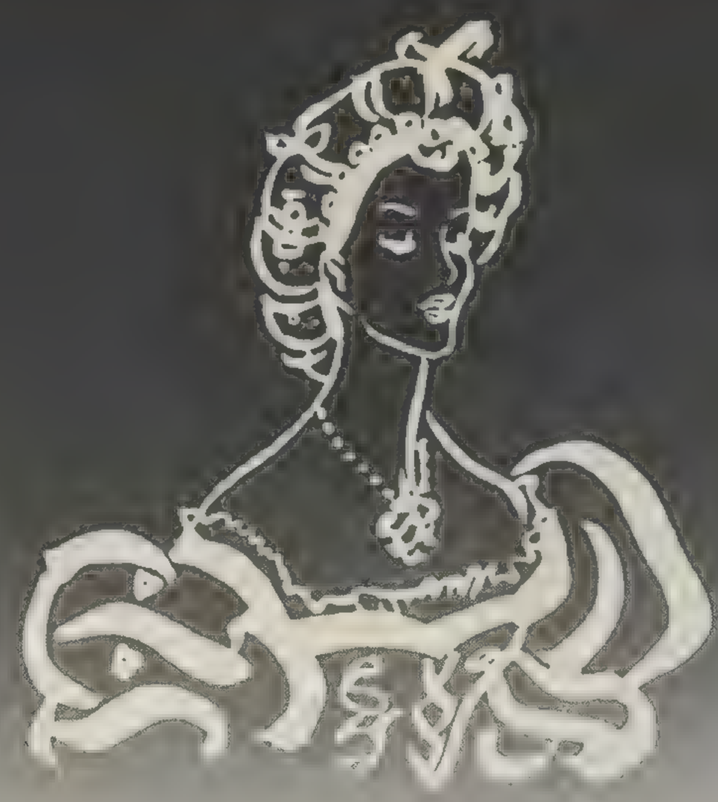

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RED CROSS VILLA

(Continued from page 169)

ficer has been wonderful about filling in the first three.

Lydia Sherwood is still up at the front with the infantry division, but is coming out soon. The girls can't take that very long. They've come out with trench foot, pneumonia, jaundice, and nerves. Lydia has had a hard war, but a wonderful one. It takes a lot of guts to see, day after day, what the infantry boys are taking and to realize how far from finished our enemy is.

This town might well be in California—days and days of brilliant sun—then a few horror windy days; always wonderful fresh sea air. I feel like a human again after months of that foul swamp climate of Tunis.

Eating Them Up

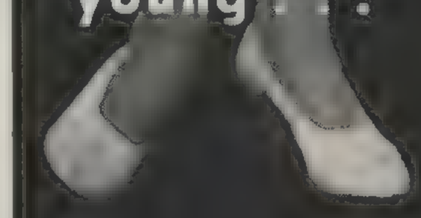
I didn't see my last letter published in Vogue, but I had a note from Lois Upshaw of Dallas, Texas, saying that she was sending me an ice-cream scoop with a hinge so that I wouldn't get such a Charlie-horse, serving. I've given up serving now, because I ate away all my profits. I can't tell you what excesses my appetite leads me to here. My latest is bread and butter and sugar, which, I find, tastes just as good as I thought it did when I was a child. Particularly with good lusty Army bread that, thank God, has no relation to that airy fluff that comes wrapped in Cellophane at home.

Sorry

no more *new* subscriptions

Wartime restrictions on the use of paper . . . coupled with the unprecedented demand for Vogue . . . force us to announce, reluctantly, that Vogue can take no more *new* subscriptions until further notice. This is effective at once. (It does not apply to renewals of present subscriptions.) Please share your Vogue with your friends.

For the woman who stays young . . .



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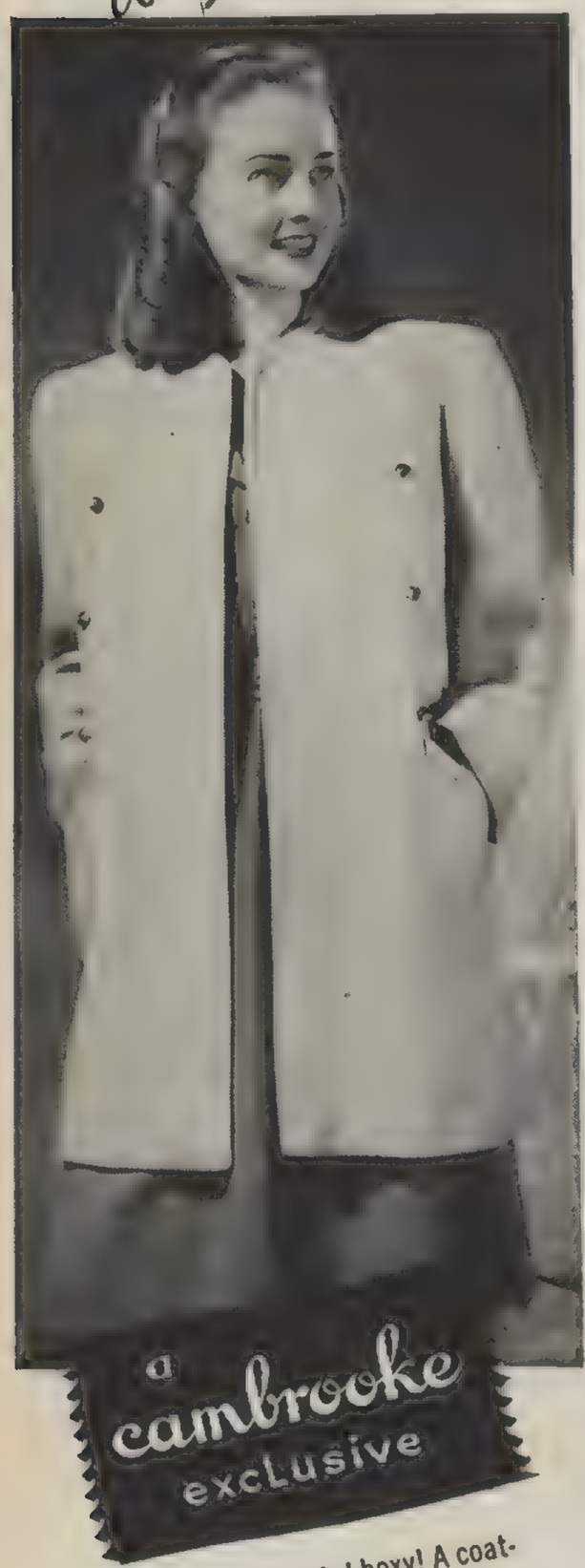

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KITCHEN BOUQUET

Ways to double the value and flavour of today's food

By Nancy Richardson and Marian Brown-Serman

ONE of Dickens' characters used to suggest, at a meatless meal, to "Cut it with an 'ammy knife to give it an 'ammy flavour." While our cooking and planning have not yet come to quite that pass, we will be wise if we discover how to create the indefinable flavour values that cause the lack of meat at meals to go unnoticed.

If you learn to keep certain foods and spices on the kitchen shelf and in the icebox, you will soon be able to turn most of your plain staples into dishes that are epicurean delights. When you are making out your market list for the week, try always to include *some* of the following:

Mushrooms
Sharp cheese
Sour cream
Red and white cooking wines; sherry
Carrots, for thickening and flavouring stock
A few oysters or shrimp, when in season
A ham hock, or sausage meat
A fowl, when obtainable
Celery

Always have a good variety of spices on your shelf. Coriander, marjoram, basil, and caraway are excellent ones to add to your repertoire, if they are not already in it. We'll assume that you keep on hand most of the staples, such as rice, macaroni, spaghetti, beans, onions, and garlic; and that you bring home what you can find and afford in the way of meats and vegetables. (We won't go into nutrition—that's your main course of study these days.)

If you will work on the principle of subtracting just a little of what is your very special main dish one day, to create that other something par excellence out of ordinary staples a day or two later, you will have found a way to make your meals interesting without being repetitious.

Say that you buy three-quarters of a pound of mushrooms, planning to have creamed mushrooms on toast for lunch or supper. Save out four or five good-sized caps and stems to make a savoury mushroom sauce for meat-balls the following night. The meat-balls themselves can be a little ground round steak that has been saved from the amount you bought for the next evening's meat loaf. Mix the smaller amount with a little crushed shredded wheat or cornflakes, add a dash of thyme or sage, and stir in an egg; then make into flat cakes. Broil them next to thick slices of tomato seasoned with basil, and halves of previously boiled potatoes brushed with butter, and you have a delicious meal at practically no cost to the ration book.

Or you have bought a good-sized piece of cheese with which to make a soufflé for your meatless day. Save a little of the cheese, and a day or two later make a main luncheon dish of a large, casseroled cauliflower smothered in cheese sauce and put under the broiler unit until a rich, bubbling brown. Serve this with a *substantial* salad and *(Continued on page 172)*

ROUND UP IN EVERFAST RACQUET CLOTH

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1375 Broadway, New York City

KITCHEN BOUQUET

(Continued from page 171)

toasted buttered buns, the butter faintly flavoured with garlic. Barring the presence of hungry males, this makes a very satisfactory lunch.

Sour cream should almost be a "regular" in the icebox. One night you may serve Veal Paprika. (But save out a little of the veal steak or cutlet—you'll hear more of it anon.) Brown the veal with onions, and cook very slowly in sour cream, adding goodly dashes of paprika during the cooking. As the cream in the pan is absorbed, keep adding more. Simmer about an hour, or until tender, turning once. Serve with something tart.

The veal saved out (kept in the freezing compartment of the icebox) is cut into small individual servings, dipped in beaten egg, and then in breadcrumbs and browned. Cover each one with a large spoonful of creamed oysters for serving. Broccoli tips on toast are nice with this, and pass a plate of raw carrot and celery strips to provide the contrast in colour and texture so necessary to a completely delightful meal.

If your family is not too large, the fowl you bought will provide, first, a hot main dish. This may be a chicken pot pie, using the dark meat and the less desirable pieces in their own gravy, which has been thickened—or the same parts of the fowl served in the thickened gravy with dumplings, or over rice. The next day, use the remaining meat as creamed chicken, being sure to add a little sherry and a few chopped, stuffed olives. Or in warm weather, jelly the chicken in its own broth with slices of hard-boiled egg and a little chopped green pepper.

After removing what broth you are to use with the meat, return the skin and bones to the broth that is left and cook for another hour. Thicken the concentrated broth, chop the giblets fine, and add. Pour over hot biscuits. If you prefer, you may fry the chicken liver just enough to cook through, mash, and add a few drops of Worcestershire sauce and onion-juice. Moisten with mayonnaise and use as a pâté spread on crackers. This does not keep well, so use it up quickly.

If you have been less ambitious in using up the left-over bits of white meat in the icebox, a party luncheon may suddenly materialize from them. Heat the pieces of left-over chicken very slowly in a little white wine in an earthenware casserole. Then douse them liberally with sour cream and heat slowly for a little while more. *Just* before serving, most of a jar of unrationed artichoke hearts go into the pot. You will find this extraordinarily good.

The remaining artichoke hearts reappear at luncheon for two next day, each topped with a poached egg and mock Hollandaise sauce.

A Dash of Seasoning

A touch of the right seasoning will raise ordinary foods to magnificent heights.

A dash of coriander seed, crushed finely with the back of a spoon, added to a thin soup will make is taste meaty and satisfying, like the "Essence of Taste" that the Japanese contributed *(Continued on page 173)*

KITCHEN BOUQUET

(Continued from page 172)

to our spices in pre-Pearl Harbor days.

Ordinary pot cheese, served as an aside to a green salad, becomes extra good and a little mysterious spiked with chopped sage and a very little chopped basil and a drop of Tabasco sauce.

Chopped chives are good both with cottage-cheese and cream-cheese, as well as in stuffed eggs and omelets. Try them in mashed potatoes and on broiled chicken, too.

A spaghetti sauce made with (too) little meat takes on a new light when flavoured with basil or thyme. That "good green salad" with the spaghetti is all the better, too, if you have either purchased or made tarragon or garlic vinegars for the dressing of it. (You can make your own herb vinegars by exposing vinegar with a little "mother" in it to different herbs for a long period of time.) The corner store variety of narrow, hot-dog buns, buttered and sprinkled with grated cheese and put in the oven to crisp, is just right with the salad and spaghetti.

For a quick and delicious cocktail spread, add to a cream-cheese some butter (or margarine), a teaspoonful of onion-juice, a dozen capers, caraway seeds, and anchovy paste to taste. This is good on toast or crackers, or in little sandwiches. With the addition of mayonnaise, it becomes a dunk for potato chips. This is always popular, and has become our unfailing routine with cocktails or sherry.

The chili recipe (page 174) is an easy one for serving a crowd. Sometimes it goes over rice, sometimes over simply-made imitation tortillas—sort of a cross between Georgia and *viva Mejico!* This is a meal in one that also takes to a salad and a light dessert.

Use Your Wine

Wine, of course, opens a dozen chapters on what can be done with a little of this and that, and the topic has been well covered, but we'll include the following suggestion, as it is easy on brown points. Soak calf or beef liver in red wine for several hours. Brown onion rings in drippings in a large skillet. When light brown, remove from the pan, and brown the liver. Remove this, too, to a hot platter, while you let the red wine used on the liver simmer a few minutes in the skillet. Pour over the liver and onions and serve at once.

And so the kitchen carries on, and carries on well, seldom acknowledging the lack of things we used to take for granted. With a bit of this and a bit of that (some bits held back from other meals and never missed), you create dishes that you would never quite have dared to ask a maid to try, but which you frankly admit are superb. You will probably never exactly repeat a performance, because your left-overs are never the same two weeks running, but the game goes on according to the same general rules: Use the best of flavourings, not too often repeated. Create deft combinations of texture, flavour, and colour—team creamed dishes only with the most colourful vegetables, tart flavours with bland, and soft foods with crisp. If old favourites must reappear often, always heighten them with a touch of the unexpected. *(Continued on page 174)*

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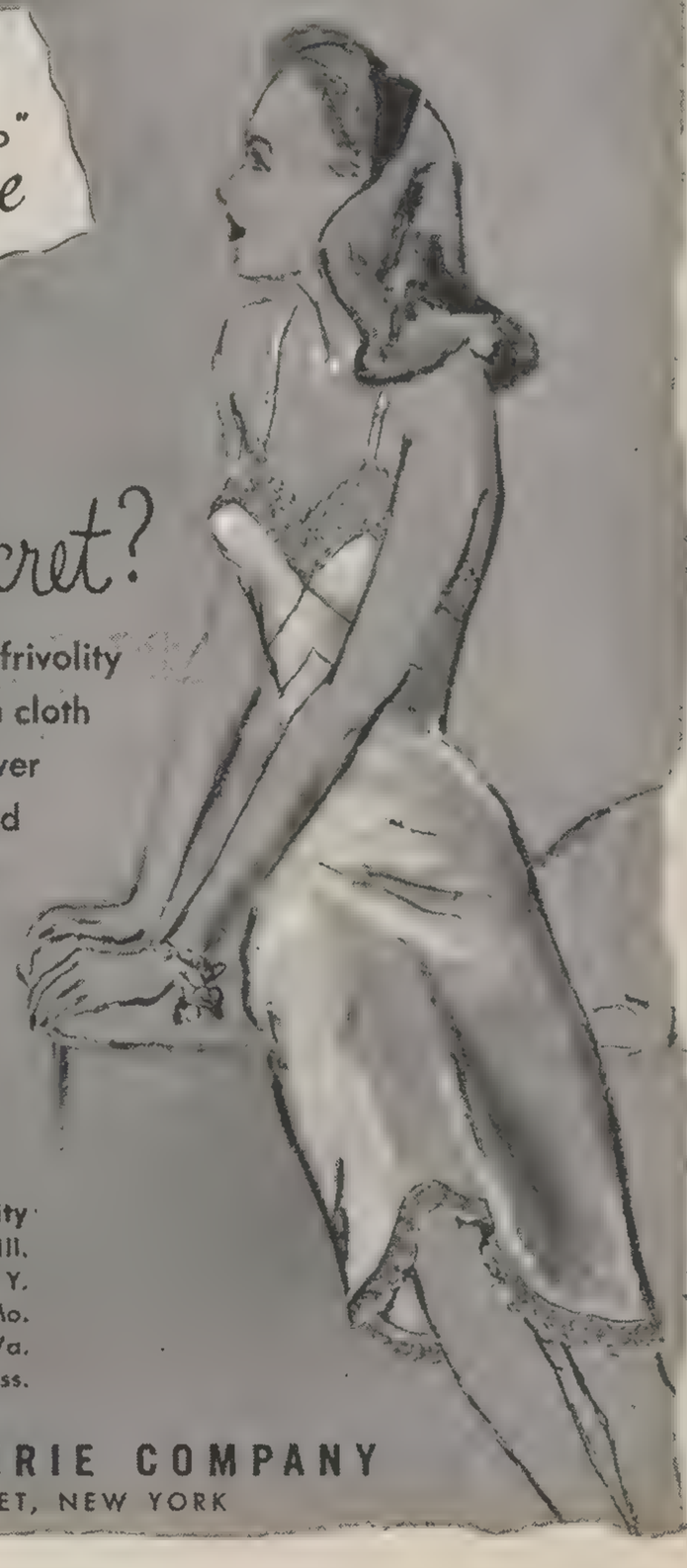

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KITCHEN BOUQUET

(Continued from page 173)

No real cook can ever write down her exact ideas for perfect food, but these maidless days are the heyday of imaginative, inborn cookery. Enjoy them now—experiment while you can. The kitchen, for a change, is all yours!

The Chili

Fry three large sliced onions in two tablespoonfuls of olive-oil until brown. Add one-half pound of ground beef or veal, and fry all together, stirring constantly. (If you care for garlic, you can fry a clove of it with the onions.)

Have ready two cupfuls of red kidney-beans, or any dry beans that have been soaked overnight in salted water. Add the meat and onions to the beans with two and one-half cupfuls of canned tomatoes, two teaspoonfuls of salt, two tablespoonfuls of chili powder. Cook all together over a low fire for two hours.

If you wish, you may add a green pepper cut in small pieces and fried with the onions.

"Tortillas" (not really)

Place three cupfuls of corn meal and two teaspoonfuls of salt in a large bowl. Make a hole in the centre with your fingers, and place in it two tablespoonfuls of lard or bacon fat. (Omit salt if the latter is used.) Pour boiling water over the fat, stirring until all is moistened, and the fat is melted.

When of the proper consistency pat into small, flat cakes with your hands. Melt more fat in a shallow baking-pan and fry the cakes in this until light brown, turning so that both sides are done. Then place the pan in the oven set at 350° F. and bake twenty-five minutes. Do not try to bake without frying first, or the characteristic taste will be lost.

SECOND NATURE

You can't always count on Nature to make you a beauty. But you can count on a few good beauty habits...if you make them Second Nature. Vogue's next issue (May 15) shows how in detail.

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IF YOU WERE A GERMAN WOMAN

(Continued from page 125)

wait in line for everything you want to buy. Probably you also have to help your sister or daughter, who is working in a factory, to run her house, as well.

Your diet is monotonous, but not very different from what you have been accustomed to eat for several years before the war. Your allotment of potatoes is your staff of life. Every member of your family consumes more than a quarter of a ton a year. Your bread tickets allow you to buy one white roll per person per day, plus a small allotment of white flour. Of black bread, you may have a larger allowance.

Three times a week you have a few ounces of meat. For gravies and sauces you use essence of soy-bean. Once a week you have frozen fish, flat and tasteless from months or years in a Government warehouse, but with nutritive value still. You can not choose what day you have fish; it is assigned to you. A certain number of people with food cards from one to five hundred buy fish on Monday, another group on Tuesday, and so forth to space the work of the fish shops throughout the week. Every day you are entitled to a tiny bit of butter or margarine; occasionally, to a little cottage-cheese. Every day you may buy a few vegetables, principally those of the cabbage family, and synthetic substances which are used to make puddings and other desserts.

Because of the high caloric content of the bread and potatoes, your diet has food value; it is badly balanced, lacking in protein, heavy in starch; but you have accustomed yourself to it over years, seem fairly well nourished by it.

Small children in your family are entitled to oatmeal flakes, milk, several eggs a week, and cheese. Everything must be done for Germany's future, and you are told that Germany must never again know the shame of starving children as in the last war.

If you are a German woman, you have to spend part of your time mending anything in your house that goes out of order. There is no chance of replacing the smallest object...no plate, no knife, no bit of furniture. The few items of household goods in the shops are saved for refugees, bombed-out and homeless, from other cities.

Every month you receive a ticket for so much darning wool and thread, and with this you must keep your family's garments wearable. You buy two pairs of shoes a year, but the tops of your summer shoes are canvas, not leather. When the soles wear out, which they do rather quickly because the leather for civilians is not first grade, the shoemaker resoles them with a *(Continued on page 176)*

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Discriminating women find Sallye Harmer the last word in Cosmetics. Our patrons belong to that distinguished group who insist upon the very best in craftsmanship. This is why they buy our Individualized Cosmetics, which are made FRESH for them, in our own spotlessly clean laboratories. Yet, these exquisite custom-made cosmetics cost no more than you usually pay.

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IF YOU WERE A GERMAN WOMAN

(Continued from page 175)

hard Buna rubber sole lasting longer than the leather. He is probably a French or Czech workman, in Germany on the labour draft from Occupied countries.

If you are a German woman living in a small town, you have a yard around your house, just as small-town Americans do. But you have no lawn, no flowers. Limbs are sawn from your trees to let in the sun, and from your window-sill to your iron fence you grow vegetables. If your grounds are larger than you can work yourself, you might get, through your Party leader, the services of a French or Serbian prisoner who works in the gardens on your street. Then you must share your produce with other families. Your prisoner-gardener works your garden in the day; at night he goes back to his barracks.

If you are a German woman, you didn't know—until January, 1943—of the disaster to the German armies at Stalingrad.

You were told—and you believe it—that the defeat of General von Paulus' Army was practically voluntary sacrifice on the part of the German General Staff, to permit the withdrawal of the bulk of the German armies beyond the Don. You took part in three days of national mourning for the sixty thousand young Germans killed in the great bend of the River Volga and never dreamed that the Russian pincers had cut it off in an inexorable grip.

A few days after the announcement of the German defeat in Russia, you heard Goebbels' call for the general mobilization of the German people—the first cry of alarm and emergency that Germany had heard during the war. You knew the disastrous losses of life in the circle of your own friends and acquaintances. You began to wonder: could it be that Germany was not going to win the fabulous victory that seemed so sure after the fall of France, Yugoslavia, Greece?

Life tightened up, after that. Most of the shops where you had been able to buy a few niceties of life were shut down; and in even the few which had remained, blinds were finally closed. The first shadow of uneasiness ran through the women then...in January, 1943.

If you are like most German women, some member of your family has probably been killed. If the fatal telegram has not yet come to you, you expect it from day to day. You have no idea of the total losses in Germany, but you know pretty well what the losses are in your home town. You read the death lists in your local paper, and you see that the boy around the corner, or the husband or the son of the girl with whom you went to school, has given his life "for Fuehrer, Folk, and Fatherland," *(Continued on page 177)*

NEW...a CREAM DEODORANT
which Safely helps
STOP *under-arm* PERSPIRATION

1. Does not rot dresses or men's shirts. Does not irritate skin.
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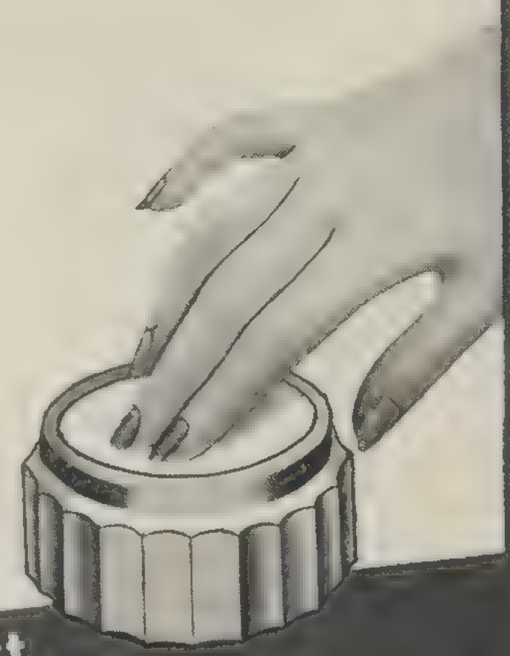

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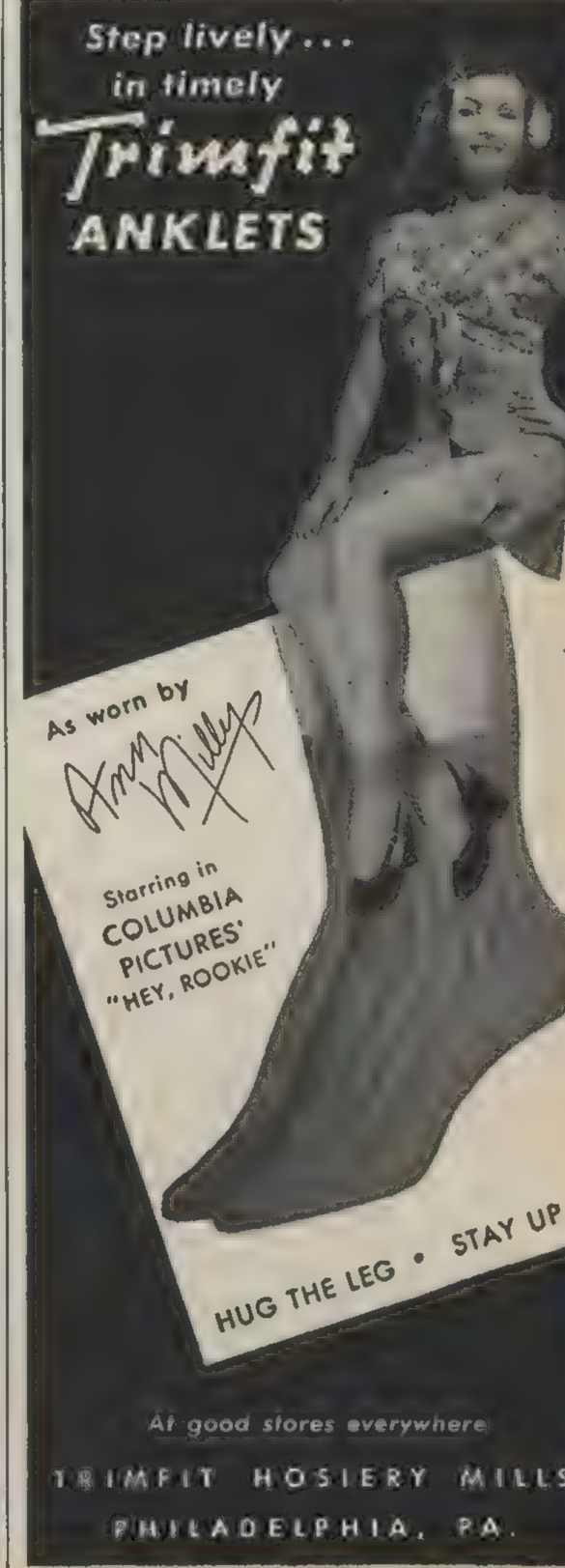

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IF YOU WERE A GERMAN WOMAN

(Continued from page 176)

and has been buried on the Eastern Front.

But unless the woman whose son has been killed is a very dear friend of yours, you make no sign, no gesture of sympathy. Even if the death is in your own family, you do not wear mourning.

However, even if you have never been especially religious before, you find that you now go to church regularly. You have so much to pray for. You find the churches filled to overflowing for every one of the four or five Sunday services. You are one of a great congregation, mostly women, still clean and neatly dressed, and with abstracted faraway eyes. There are almost no men—a few old men, a few wounded, a very few soldiers home on leave, perhaps.

If you are a German woman, you live from day to day in the thought that tomorrow a family of refugees may be billeted on you. The rooms of your house and your equipment are listed at the local refugee office. With the next bombing of a German city, new refugees will come to your town, to you, sent there by Government order.

The refugees from Hamburg go to a section in the Harz Mountains. Those from Stuttgart go to Furstenburg. Those from North Westphalia go to the county of Rastatt. Even if they have relatives in some other unbombed section of Germany, they can not go there, but must go to the town assigned them. If the refugees assigned to you arrive, they come with only the clothes upon their backs. While the local party will do its best for them through its social services, you are expected to help clothe them. If there is a young woman among them, she goes to work in the nearest factory, and you must cook and market for her family as well as your own, and take care of her children.

If you are a German woman, you have a constant dread of the night when your town, too, will be bombed by Allied planes. Even in a remote town like Baden, there are a hundred and twenty-five alarms a year. Most of these are pre-alarms that make you turn over uneasily in your bed, but some are full alarms. Then you are obliged, under threat of severe penalty, to take your entire family to the air-raid shelter assigned. You hear the drone of Allied bombers passing overhead, the thud of the flak, and perhaps the distant thunder of a bomb. You sit and try to knit or mend; or if the alarm lasts long, you try to catch up on lost sleep.

If you are a German woman, you know nothing of the German atrocities and persecutions in Occupied countries, or of the debit of shame and hatred that your people have incurred in the eyes of the world. You read in your papers that revolts have been repressed, and *(Continued on page 178)*

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BUBBLE BATH SALTS.....1.35

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a colorful string belt.
to wear with my new frock...
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The world's foremost manufacturer of quality belts for women

IF YOU WERE A GERMAN WOMAN

(Continued from page 177)

reprisals have been taken for acts of sabotage, but it is represented as a military necessity. Nothing else has come to your ears or your mind. Even soldiers on leave from Occupied countries do not speak of brutalities and cruelties.

If you are a German woman, you wish that the war were over. Just how you expect it to end depends somewhat on your age. If you are over forty-five and remember the end of the last war, you feel discouraged and hopeless about it all, and expect any minute the cold wind of complete disaster. If you are a little younger, say twenty-five to forty-five, you hope for enough resources snatched from defeat to enable your country to save enough to begin over again. Only if you are very young, and very foolish, do you still believe in some kind of German victory.

But, no matter how you feel, you discuss it with no one. You never know what might be repeated to the Gestapo. A woman you know in the next street is even now serving three months in a prison camp for a casual remark.

If you are a German woman, your attitude toward your Government depends a little on the way your husband feels, but most of all upon your age. Over forty-five, you would never have liked the Party, and do not expect to like it. In the middle-aged group, you think that what Adolf Hitler did for Germany before the war still outweighs the disasters of the conflict, and that he is the only man, politically—not necessarily as an Army leader—who can put Germany on its feet again as he did in 1933. If you are very young, completely surrounded by party organization, Hitler is still your little tin god.

In any case, you, the German woman, accept this fate which has been thrust upon you. You were born German, and your family has been German for centuries. You will have to go on living here when the war is over. No matter how it ends—win, lose, or draw—you know that the rest of your own lifetime will be full of hardship and full of sorrow.

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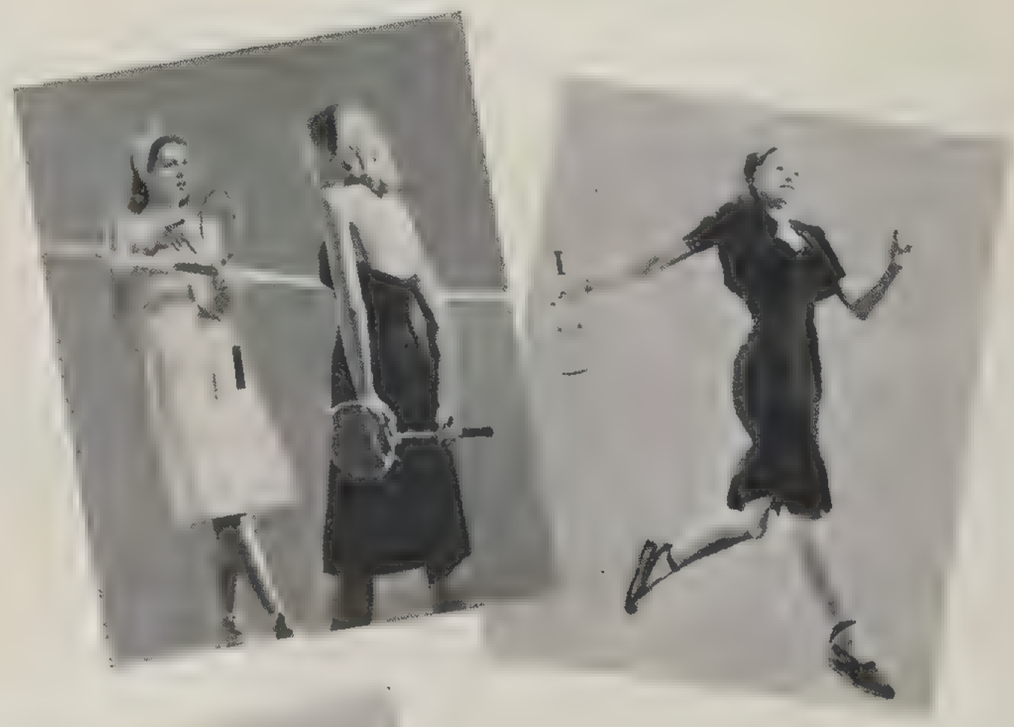
MAKE FOR THE BADMINTON COURT

Designs for Dressmaking



Here are supplementary views of the two dresses shown in mid-stroke on pages 126 and 127. These are Vitamin-D dresses, in line with the summer 1944 policy of snaring sunshine. One (5157) adds a bolero for street or shade; one (5156) has a bare midriff, is strictly for sun-roof or grass-court. Both have sound lines, are supple as your skin.

• Back views and sizes on page 180.

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Pearls
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Richelieu "Ultra" —*a new quality*

—a recent achievement that matches your finest cultured pearls

*simulated

DESIGNS FOR DRESSMAKING

Above: Two views of the white cotton gabardine halter-dress shown on pages 126 and 179. It is Vogue Design No. 5156, for sizes 12 to 20 (30 to 38)

Above: Three views of the black spun rayon halter-dress and bolero jacket, shown on pages 127 and 179. Vogue Design No. 5157, for sizes 12 to 18 (30 to 36)

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND BELOW.

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

386	$2.00	5156	$ .40
391	2.00	5157	.50
S-4551	1.00	5173	.75
S-4556	1.00	5179	.60

Too Dumpy for Dirndls?

Lose Weight the Ayds way!

How pleasant to eat plenty of the foods you like, yet get slimmer without exercise. It's simple as A, B, C with Ayds Vitamin Candy Reducing Plan.

★ *In clinical cases conducted by medical doctors, more than 100 persons lost an average of 14 to 15 pounds with the Ayds Plan.*

With the Ayds Way you don't cut out bread, potatoes, gravy or any meals, you just cut down on them. Ayds before meals dulls the appetite, yet Ayds provides vitamins A, B_1 and D and minerals.

Thousands have used the Ayds Vitamin Candy Reducing Plan with gratifying results. If you are not delighted, *money back on very first box.* $2.25 for 30 day supply. At leading drug counters.

NO EXERCISE

NO DRUGS

NO LAXATIVES

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THE CARLAY CO.

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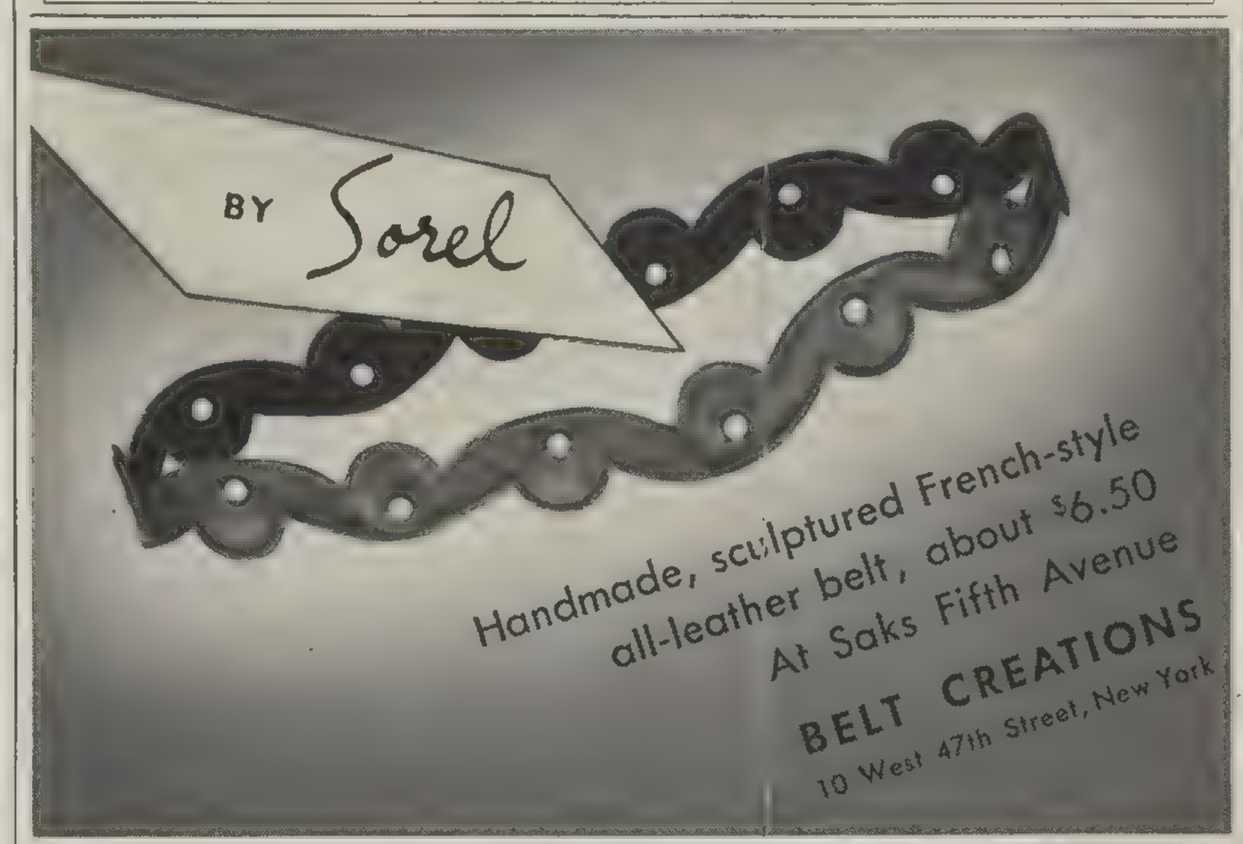

Pauline Gordon

Queen O' the May

brassieres to flatter every figure

at better stores - from $1.25

PAULINE GORDON CO., 112 MADISON AVE., N.Y. 16, N.Y.

SPORTSTERS by SANDLER OF BOSTON

FASHIONED on Sandler's famous "little boy last," it has an impish, lovable air. Of richly mellowed and antique russet Army calf, with flat, broad leather heels and long-wearing leather soles. Goodyear welt construction.

At leading stores everywhere . . . or write A. SANDLER CO., Boston, Mass.

VOGUE'S JUNIOR FASHIONS

Vogue's Junior Fashions, shown on pages 132, 134, 135, 136, 137, can be found in many shops throughout the country. In the list below, numbers 1 to 15 after the store names indicate the particular clothes available at each of the listed shops.

ALABAMA
Birmingham . Loveman, Joseph & Loeb, #10

ARIZONA
Phoenix . Goldwater's, #1, #3, #6, #10

ARKANSAS
Little Rock . . M. M. Cohn Co., #12, #15
Pfeifer Bros., #6, #10

CALIFORNIA
Fresno . . . . . Bruckner's, #3
Los Angeles . . . I. Magnin & Co., #14
J. W. Robinson Co., #7, #8, #9, #11, #13, #15
Oakland . . . . . I. Magnin & Co., #14
San Francisco . . . H. Liebes & Co., #12
I. Magnin & Co., #14
Nelly Gaffney, Inc., #3
The White House, #2

COLORADO
Denver . . Denver Dry Goods Co., #6, #10
Montaldo's, #1

CONNECTICUT
Hartford . . . . . G. Fox & Co., #2
New Haven . . . Edward Malley Co., #2

DELAWARE
Wilmington . . . Bird-Speakman, Inc., #1

DISTRICT OF COLUMBIA
Washington . . Julius Garfinckel & Co., #5
Frank R. Jelleff, Inc., #15
Woodward & Lothrop, #2, #6, #12

FLORIDA
Jacksonville . . . . . Cohen Bros., #5
Purcell's, #10
Miami . . . . . Burdine's, #5, #14
Tampa . . . . . Maas Bros., #6

GEORGIA
Atlanta . Davison, Paxon Co., #4, #6, #10
Frohsin's, Inc., #1
Savannah . . . . Leopold Adler Co., #12

ILLINOIS
Chicago . . . . Mandel Bros., Inc., #15

INDIANA
Evansville . . . . . DeJongs, Inc., #2
Indianapolis
L. S. Ayres Co., Inc., #7, #9, #11, #13
H. P. Wasson & Co., #8

IOWA
Sioux City . . . Davidson Bros., Co., #12

KANSAS
Independence . . . . . Montaldo's, #1
Wichita . . Geo. Innes Co., #2, #8, #14

KENTUCKY
Louisville . . . Byck Bros. Co., #12, #15
Stewart Dry Goods Co., #10

LOUISIANA
New Orleans . D. H. Holmes Co., Ltd., #10
Maison Blanche Co., Ltd., #15
Town & Country, #1, #3

MARYLAND
Baltimore
Hutzler Bros. Co., #2, #7, #9, #11, #12, #13

MASSACHUSETTS
Boston . . Wm. Filene's Sons Co., #6, #10
Jays, Inc., #2, #12
E. T. Slattery Co., #7, #9, #11, #13
Springfield . . . . Forbes & Wallace, #2

MICHIGAN
Ann Arbor . . Goodyear's, #1, #2, #3
Detroit . . . Himelhoch Bros. & Co., #2
Ernst Kern Co., #14
B. Siegel Co., #7, #9, #11, #13
Walters, #1
Kalamazoo . . Sally's Clothes Closet, #14

MINNESOTA
Minneapolis . . . . The Dayton Co., #4
Harold, Inc., #1

MISSOURI
St. Louis . . . . . Lockharts, Inc., #5
Montaldo's Town House, #1
Scruggs-Vandervoort-Barney, Inc., #2, #12
Stix, Baer & Fuller Co., #7, #9, #11, #13, #15

(Continued on page 182)

THE CREAM THAT HAS EVERY ADVANTAGE

Called "Modern Miracle"! —Reader's Digest

Covermark

1. Conceals *all* blemishes *completely*—even vitiligo, industrial dermatitis, birthmarks. 2. As all-over make-up, gives your skin that enchantingly fresh, flawless appearance that only one woman in a thousand possesses naturally. 3. Quick, easy to apply—a little goes a long way. 4. Greaseless! Stays on beautifully *all* day and evening. 5. All shades . . . to match any skin. 6. Non-irritating—actually soothing for minor skin irritations.

Accepted for advertising in Journal of the American Medical Association

Covermark 1.25, 3.00 • In Spot-Stik form 1.25
At Drug and Department Stores

LYDIA O'LEARY, INC., 551 FIFTH AVE., N. Y.
Chicago Salon: 30 N. Michigan Avenue

S. E. OVERTON CO. South Haven, Mich.

Mother-to-be

But there's no need to broadcast! Our Fiesta patch-print censors the news! Briefest sleeves . . . two pockets high . . . two pockets low . . . double drawstring to control that dirndl fullness. Red, yellow, black or white "Barcella" rayon. Junior sizes 9 to 17. **12.95**

Lane Bryant

New York • Philadelphia
Chicago • St. Louis • Detroit
Baltimore • Brooklyn

VOGUE'S JUNIOR FASHIONS

(Continued from page 181)

NEW YORK

Binghamton . Hills, McLean & Haskins, #12
Buffalo . . . . . Flint & Kent, #2, #14
Rochester . . . McCurdy & Co., Inc., #4
Syracuse
Flah & Co., Inc., #7, #8, #9, #11, #13

NORTH CAROLINA

Charlotte . . . . . Montaldo's, #1
Greensboro . . . . . Montaldo's, #1
Winston-Salem . . . . . Montaldo's, #1

OHIO

Cincinnati . Mabley & Carew Co., #12, #15
Cleveland
Halle Bros. Co., #7, #9, #11, #13
The Lindner Coy, #12
Columbus . . . F. & R. Lazarus & Co., #14
Montaldo's, #1
Dayton . . . Rike-Kumler Co., #6, #10
Youngstown
Chas. Livingston & Sons, Inc.,
#7, #9, #11, #13
Strouss-Hirshberg Co., #4

OKLAHOMA

Bartlesville . . . . . Montaldo's, #1
Oklahoma City . . . . Halliburton's, #12
Tulsa . . . . . Seidenbach's, #12

OREGON

Portland
Meier & Frank Co.,
#7, #9, #11, #12, #13, #14
Ungar, Inc., #3

PENNSYLVANIA

Allentown . Hess Bros., #7, #9, #11, #13
Harrisburg . . . . . Mary Sachs, #14
Philadelphia
The Blum Store, #7, #9, #11, #13
Strawbridge & Clothier, #4, #10
Pittsburgh
Joseph Horne Co., #6, #8, #10
Kaufmann's #14, #15
Wilkes-Barre . Fowler Dick & Walker, #12

TENNESSEE

Memphis . . . . . Levy's, #1
Nashville . . . . . Cain-Sloan Co., #10

TEXAS

Beaumont . White House Dry Goods Co., #6
Dallas . . . . A. Harris & Co., #3, #10
Neiman-Marcus Co.,
#2, #5, #7, #9, #11, #12, #13, #14
Houston . . The Fashion, #7, #9, #11, #13
San Antonio Frost Bros., #3, #5, #12, #15
Waco . . . . . Goldstein-Migel Co., #5
Wichita Falls . . . . . Parisian, #1

UTAH

Salt Lake City . . . . . Makoff, #3

VIRGINIA

Newport News
Nachman's Dept. Store, Inc., #2
Richmond . . Miller & Rhoads, Inc., #10
Montaldo's, #1
Thalhimer Bros.,
#5, #7, #9, #11, #12, #13

WEST VIRGINIA

Charleston . . . . . Telford's, #12

WISCONSIN

Milwaukee . . . T. A. Chapman Co., #4
Smartwear-Emma Lange, Inc., #1
Racine . . . . Zahn Dry Goods Co., #8

To Our Contributors

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Lana Turner

in "MARRIAGE IS A PRIVATE AFFAIR"

A Metro-Goldwyn-Mayer Picture

Loveliness

. . . in just a few seconds with this modern make-up

★ *It creates a lovely new complexion*

★ *It helps conceal tiny complexion faults*

★ *It stays on for hours without re-powdering*

You can give your natural beauty the added appeal of entrancing loveliness...in just a few seconds...with Pan-Cake Make-Up. You'll be thrilled with your very first make-up...and you'll see for yourself that Pan-Cake Make-Up does everything you have always wanted make-up to do. Just try Pan-Cake Make-Up . . . originated by *Max Factor Hollywood* for Technicolor pictures . . . and you, like millions, will instantly approve this new make-up fashion.

Pan-Cake* Make-Up

*Pan-Cake... Trade Mark Reg. U.S. Pat. Off.

ORIGINATED BY **MAX FACTOR HOLLYWOOD**

E|a|y|i|w|k S|y|c|q C|v|a|v|t|v|e

(which, when deciphered by cryptograph expert Virginia Candela, means—"Camel is my favorite.")

"There's nothing puzzling about my emphatic preference for Camel above all other cigarettes," Virginia Candela declares. "To me, Camel's flavor has a richness and mellowness all its own. And Camels are so mild I smoke as many as I please."

YOU USED to see Virginia on the courts of Westchester County's exclusive tennis clubs...or dancing the night away at debutante parties...or parading as a mannequin, for charity, in society fashion shows . . . or searching at auctions for old silver and Regency furniture. That's changed now! She's a code and cipher expert. Disappearing inks, chemicals, mathematical problems—those are her "playthings" today. She's at work...at "war." Here you see Virginia on the job.

WOMEN IN THE WAR

● Cracking secret codes...flying planes ...testing parachutes ...tilling the soil... building bombers ... riveting ships ... the women of America are "in service" today. And with them —as with the men in the services*—Camel is a favorite.

FIRST IN THE SERVICE

***With men in the Army, Navy, Marine Corps, and Coast Guard, the favorite cigarette is Camel. (Based on actual sales records.)**

● There's always got to be a time when the disappearing inks disappear and the slide rule goes sliding into a desk drawer and a girl goes "all out" for glamour. Here's Virginia snapped at just such a moment. "At work or play," she says, "there's no cigarette like Camel."

The "T-ZONE"—where cigarettes are judged

The **"T-ZONE"**—Taste and Throat—is the proving ground for cigarettes. Only *your* taste and throat can decide which cigarette tastes best to you . . . and how it affects your throat. Based on the experience of millions of smokers, we believe Camels will suit your **"T-ZONE"** to a **"T."**

COSTLIER TOBACCOS

Camels

R. J. Reynolds Tobacco Company, Winston-Salem, N. C.